



3 1761 07978987 1



G W J Armstrong





P. T E R E N T I

HAVTON TIMORVMENOS.

London: C. J. CLAY AND SONS,  
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,  
AVE MARIA LANE.

Glasgow: 263, ARGYLE STREET.



Leipzig: F. A. BROCKHAUS.  
New York: MACMILLAN AND CO.

LL  
T316hG

Pitt Press Series

---

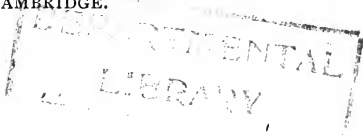
P. TERENTI  
HAVTON TIMORVMENOS

WITH AN INTRODUCTION AND NOTES

BY

*Joseph Henry*  
J. H. GRAY, M.A.

FELLOW AND CLASSICAL LECTURER OF QUEENS' COLLEGE,  
CAMBRIDGE.



---

EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.

---

181893  
5.7.23.

Cambridge:  
AT THE UNIVERSITY PRESS

1895

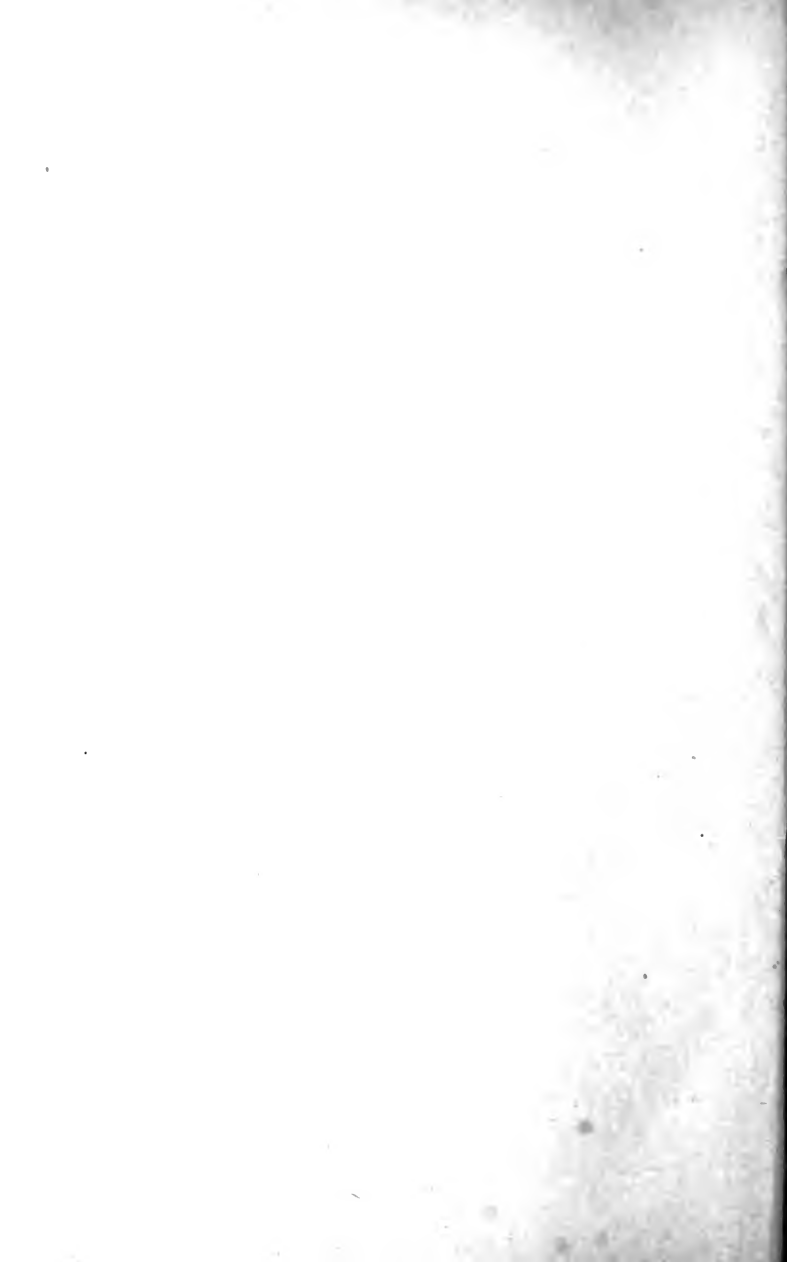
[All Rights reserved.]

**Cambridge :**

PRINTED BY J. & C. F. CLAY,  
AT THE UNIVERSITY PRESS.

## CONTENTS.

	PAGE
PREFACE . . . . .	vii, viii
INTRODUCTION . . . . .	ix—xviii
TEXT . . . . .	i—57
TABLE OF METRES . . . . .	58
NOTES . . . . .	59—167
INDEX TO NOTES . . . . .	168—173



## PREFACE.

THIS edition of the *Hauton Timorumenos*, undertaken at the request of the Syndics of the University Press, is intended for the use of boys at school and ordinary students at the University. This will explain its main features. (1) The Introduction is as short as I could make it. Most of the points are treated, as they arise, in the Notes, e.g. the *Didascalia*, the Prologue, the time and manner of performance and so on. Boys will read a note if it bears on something in hand at the moment. (2) The Notes are printed at the end, not at the foot of the text. Masters who use a book with a class seem to be unanimous in preferring notes at the end, and, while candidates for Honours at the University prefer notes at the foot, for their poll-brethren the end is probably the safest place in which to put them. (3) There are hardly any critical remarks on the text, conjectural readings, or discussions of readings, and the notes are disencumbered as much as possible of the names of commentators and authorities.

The Text is Fleckeisen's in the Teubner Series altered in places, for the most part to the readings of the *Bembine Codex* as given by Umpfenbach (1870) and Dziatzko (1884), and with the spelling given in the form familiar to young students in such cases as *video* not *uideo*, *cum* not *quom*, &c.

For the Notes I consulted and used freely the Variorum Edition in the Auctores Classici, Mr St J. Parry's edition in the Bibliotheca Classica, Wagner's edition 1869, his separate German edition of this play Berlin 1872, Mr Ashmore's edition of the Adelphoe and Dziatzko's editions of the Phormio and Adelphoe. I have referred constantly to Mr Roby's Latin Grammar. In revising the proofs I had also before me the editions of Dr A. F. West and Mr Shuckburgh, the latter by the editor's express permission. But my greatest debt is to Mr E. Abbott, Fellow of Jesus College, who has most kindly revised the notes and made many improvements in them. At the beginning construes are given somewhat freely and notes are more or less repeated until the points they are meant to illustrate may be supposed to be familiar. The illustrations are taken mainly from Terence himself, or from Plautus, to the study of whose works Terence should be a stepping-stone.

I wish to acknowledge here fully my obligations to the authorities I have consulted, for in the Notes names have been as far as possible withheld, not because I am unconscious of my debts, but because I do not wish to confuse my readers by filling the Notes with names.

The edition is not critical and can have no attractions for critical scholars. The criticism I shall be most grateful for is that of masters who may use the book with pupils. From them I shall be glad to hear of any points requiring explanation that have been left unnoticed, or any notes that seem to them insufficient or obscure.

J. H. GRAY.

QUEENS' COLLEGE,  
*Jan.* 31, 1895.



## INTRODUCTION.

- |                          |             |
|--------------------------|-------------|
| 1. Roman Comedy.         | 4. Metres.  |
| 2. Terence.              | 5. Prosody. |
| 3. The Works of Terence. |             |

1. *Roman Comedy.* Comedy springs naturally from the Italian temperament. Its earliest form known to us is the *versus Fescennini* in the national (Saturnian) metre. Etruscan players (*ludiones*) were brought to Rome on the occasion of a pestilence B.C. 364 and introduced a mimic dance with flute-accompaniment. From the union of the Etruscan play with the *versus Fescennini* rose the *Satura*, (so called from *lanx satura* a dish filled with mixed fruits, hence a kind of poetical medley,) a species of popular drama.

Distinct from this are the *fabulae Atellanae* transplanted to Rome from the Campanian town of Atella. These possessed a degree of regular plot accompanied by fixed characters.

Roman citizens appeared as *actores* in the *Atellanae*; the *Satura* was performed by professional non-citizen *histriones*. At a later date *Atellanae* were used as after-pieces to tragedies, and as such termed *exodia*.

Nevertheless the Roman Comedy with which we have to deal is entirely Greek in its origin. Greek influence upon Roman literature dates from the First Punic War. *Livius Andronicus*, a Greek who was brought to Rome as a prisoner of war after the capture of Tarentum B.C. 272 and afterwards freed, brought out the first play after a Greek original B.C. 240. He was followed by *Gnaeus Naevius*, who celebrated the First Punic War in Saturnian verse, and brought out plays at Rome B.C. 235. Livius devoted himself to tragedy rather than comedy;

Naevius' dramatic works were mainly comic ; the next poet, the greatest of all, was wholly comic. *Titus Maccius Plautus*—born at Sarsina in Umbria not later than B.C. 254, died B.C. 184—was a most prolific playwright. There are still extant 20 of his 21 undoubted plays, and he is thought to have written more. These are all free adaptations from the New Greek Comedy, of which Menander, B.C. 342—290, Philemon, Diphilus, Apollodorus are the best-known authors, the Comedy of life and manners, as distinguished from the Old Comedy, which is political and personal. Plautus was a creative genius, full of rollicking mirth, and handling his intricate metres with great skill.

Of the next important poet *Statius Caecilius* unhappily only fragments remain. His career nearly coincides with that of the epic and tragic poet *Ennius*, B.C. 239—169. He is said to have been careful in the construction of his plots, and to have powerfully moved the feelings, but Cicero (ad Att. VII. 3. 10) condemns his Latin. He paved the way for Terence by a much closer adherence to his Greek models than Plautus had observed and by introducing a more serious vein. The fashionable criticism of Horace's day preferred him for his 'weightiness,' as it preferred Terence for his literary skill.

(*Dicitur*) *Vincere Caecilius gravitate, Terentius arte.*

(Epist. II. i. 59.)

2. *Terence*. By Terence's time a generation had sprung up carefully trained in Greek accomplishments. They thought the Greek originals immensely superior to the rough Roman copies, and believed the true method in literature was to deviate as little as possible from the form and spirit of the best Greek models.

*Publius Terentius* was born at Carthage—about 190 B.C.—(the year 185 B.C. is fixed upon only because Scipio who was 'aequalis' with Terence was then born) and came to Rome as the slave of the senator *M. Terentius Lucanus*. His abilities and prepossessing appearance gained him a careful education and his liberty. He lived dependent on and yet intimate with the most select and enlightened men in Rome, *Scipio Africanus* the

younger, *C. Laelius*, *L. Furius Philus*, but apparently unknown to the poetical coterie of the time. Thus when he had to lay his first piece the *Andria* before *Caecilius* for the approval of the old poet Terence was unknown to him. This isolation from the poetical coterie will explain the sneer levelled at Terence 'that he had turned to *belles lettres* without due preparation' (Haut. prol. 23), while his close relation with his noble friends accounts for the insinuation that he was dependent upon their literary help (Haut. prol. 24). To the same causes must be traced the hostile attitude generally assumed by the older writers towards the young poet.

That Terence was helped by his noble friends in his plays, indeed that his plays were in part due to their hands, was in ancient times widely believed. Terence naturally was at no pains directly to deny an allegation which was a compliment both to him and to them. That he received advice and encouragement we may assume; there is no reason to suppose that beyond this he was in any way indebted to his patrons.

Terence from his birth, his training and his position could not possess Plautus' intimate knowledge of popular life and speech in Rome. He infuses into his writings a polished and dignified style, a literary expression at once pure and simple. His slaves speak after the best models as correctly as his more refined characters. He is not nearly so free, so lively, so varied as Plautus, but he is more uniformly polished and correct. His great merit is the combination of literary grace with an easy and generally spontaneous dialogue.

Thus he could never be 'popular' as Plautus was. He wrote to please the fastidious taste of a cultured circle. He is more distinctly literary, if from a dramatic standpoint far less effective. Plautus is powerful, bold and free. He dashes on the colours quickly and roughly, and produces bold and striking effects. Terence draws slowly, carefully, pencilling rather than painting, and is always correct, if sometimes monotonous. If he lacks the lively versatility of Plautus, he is free from the great poet's extravagances. He is admirable in quiet dialogue, less

successful in passionate scenes, and wanting in comic power. He adheres more closely to his Greek originals, and is in no sense a creative poet as Plautus was.

It should be borne in mind that an early death cut him off before his gifts were fully developed. The story is that when he had exhibited six plays he went to Greece to study and collect materials B.C. 160, and died on his way home in the following year, either by shipwreck or through grief at the loss of his materials by shipwreck. He left a daughter who married a Roman knight.

The facts of his life depend mainly upon Suetonius' notice of him preserved by Donatus in his commentary. But this notice is a compilation of the notes of different grammarians, inconsistent and often contradictory.

He is said to have been of medium height, slender and with a skin that shewed his African origin.

The best summary of ancient criticism upon Terence is Caesar's famous epigram.

*Tu quoque tu in summis, O dimidiate Menander,  
poneris, et merito, puri sermonis amator;  
lenibus atque utinam scriptis adiuncta foret vis  
comica, ut aequato virtus polleret honore  
cum Gracis, neve hac despectus parte iaceres!  
unum hoc maceror et doleo tibi deesse, Terenti.*

This critique at once does full justice to his refined and graceful style and marks his want of 'comic power.' This limitation will be best understood by contrasting his refined and delicate humour with the *Plautini sales*, coarser, but far more original, more genuinely comic and more popular.

3. *The Works of Terence.* The six plays written and exhibited by Terence at Rome are all extant. They are contained in numerous MSS. divided into two classes, (1) the very ancient Bembine, and (2) a class derived from the text of Calliopius. We possess also the commentaries of Donatus and Eugraphius, important *didascaliae* to the plays and metrical arguments.

(1) The Bembine Codex A, in the Vatican Library, is of the

4th or 5th century and is alone certainly free from the alterations of Calliopius. Closely connected with this are Victorianus, D, of the 10th century at Florence, and Decurtatus, G, of the 11th or 12th century, which come from an older archetype than class (2).

(2) The Calliopian text is sound in basis but damaged by arbitrary alterations. It depends on the recension of the unknown grammarian Calliopius, perhaps of the 5th century. To these Calliopian<sup>1</sup> MSS. belong the Paris MS. P, the Vatican C, the Ambrosian F, and the Basilican B, all probably of the 10th century. Facsimiles of these MSS. will be found in Chatelain, t. 6—11.

The plays are :

1. ANDRIA exhibited at the *ludi Megalenses* B.C. 166, adapted from Menander's *Ἀνδρία* with additions from the same poet's *Περικθία*.

2. HAVTON TIMORVMENOS from Menander's play of the same name, *ludi Megalenses* B.C. 163.

3. EVNVCHVS from Menander's *Εὐνοῦχος* with some parts from his *Κόλαξ*, *ludi Megalenses* B.C. 161.

4. PHORMIO so called from the parasite in the play, *ludi Romani* B.C. 161. The original is the *Ἐπιδικαζόμενος* of Apollodorus.

5. HECYRA 'the mother-in-law' from Apollodorus, first attempted at *ludi Megalenses* B.C. 165, revived at *ludi funerales* and finally fully represented at *ludi Romani* B.C. 160.

6. ADELPHOE from Menander's *Ἀδελφοί*, with a scene from the beginning of Diphilus' *Συναποθνήσκοντες*, at the *ludi funerales* of *L. Aemilius Paulus* B.C. 160.

Of these plays the *Hecyra* succeeded only at the third attempt. When it was first brought forward it could not be acted at all, the second time one act only was got through. The *Eunuchus* was the most successful at the moment. Its repetition was demanded and the poet received 8000 sesterces (£64), an unusually large honorarium.

<sup>1</sup> E. M. Pease (Transactions of Amer. Phil. Assoc. v. XVIII.) gives evidence to shew that the original form of the Calliopian recension is to be sought in DG and not in PCB.

The succession of good writers of *palliatae* (i.e. plays translated from Greek and represented with the Greek dress, *pallium*) may be said to end with Terence.

This partly explains why his plays were acted so often soon after his death.

In the second half of the second century B.C., i.e. 150—100, the learned turned their attention to *comoedia palliata*. The text of the plays was collected for reading, the different notices on the history of each piece were brought together, and finally the literary, scenic, and linguistic peculiarities of the writers were handled by Roman scholars. Among these may be named *L. Attius*, *Volcatius Sedigitus* (author of the famous 'canon' or list of poets in order of merit), *Porcius Licinus*, *Aelius Stilo*, *Aurelius Opilius*, and the great scholar *M. Terentius Varro* 116—28 B.C.

A recension of the text was undertaken by *M. Valerius Probus* about 50 A.D. After *Probus* later commentators were *Aemilius Asper*, *Arruntius Celsus* (on the *Phormio*), *Helenius Acro*, *Euanthius* and *Aelius Donatus* about 350 A.D. His commentary is extant, except on the *Hauton Timorumenos*, but in its present form cannot all have come from his hand.

4. *Metre*. The Metres of Terence are iambic or trochaic (i.e. ~—, rising rhythm, or —~, falling rhythm). Iambic and trochaic verses occur either in long regular series (stichic) or mixed in rapid and frequent alternation (lyrical). The lyric arrangement is found only at the beginning of scenes. Metres other than iambic and trochaic occur only three times, and each time in short passages.

The *iambic senarius* (iambic line of 6 feet) is modelled on the familiar Greek Iambic Trimeter, but on the Iambic Trimeter as modified by many licences. Thus an anapaest (~ ~ ~) might stand in any foot except the last. This brought the metre into closer correspondence with the ordinary speech of daily life. The verse was no longer a strict trimeter (in which the second, fourth and sixth feet as marking the metre must be pure). Licences were allowed in all feet except the last. Thus a proceleusmatic (~ ~ ~ ~) could stand, especially in the first foot,

but also in the others, except the last, if a word ended before the ictus-syllable (').

Few verses are without the *caesura*, and the penthemimeral *caesura* (after two-and-a-half feet) is the more usual. But *elision* or *synaloephe* between the third and fourth feet was considered enough to make the rhythmic break requisite.

The most common metres, after the *iambic senarius*, are *septenarian trochaics* and *iambics*. These are handled with the same freedom as the *senarius*. In the trochaics a division was not absolutely essential after the fourth trochee. In septenarian iambics the fourth foot only was necessarily pure.

To the lyric metres belonged *octonarian iambics* and *trochaics*. The last foot only remained always pure : elsewhere a dactyl, anapaest or tribrach may be substituted for a trochee.

Terence is a consummate master of the iambic senarius, the ordinary metre of dialogue. Otherwise he does not approach Plautus either in the number and variety of his metres, or in the ease with which he handles them.

The metre or metres used will be found at the head of each scene, and the most remarkable anomalies are remarked as they occur.

For further details about these metres see Roby, Latin Grammar, Vol. 1. Appendix H, Spengel, Introd. to Andr., Dziatzko, Introd. to Phorm.

5. *Prosody*. The Prosody of Virgil, Horace and Ovid was fixed by rules formed on Greek models. But Plautus and Terence scanned by ear. They followed the custom of popular speech, which was still in a plastic condition, not yet finally fixed by custom and analogy. The introduction of a system of fixed rules commences with Ennius, who adapted the Greek hexameter to Latin. But this did not affect the iambus and trochee of dramatic poetry. The Greek rules were not applied to these by the early dramatic writers, by Plautus, Ennius, Attius, Pacuvius or Terence, nor indeed before the time of Catullus.

Terence then scanned by ear and reflected the customs of popular speech. See Cicero, Orator, 20. 67 and 55. 184.

Two main points must be noted, (1) that final syllables which we are accustomed to regard as short are long, (2) that syllables long by the Greek rules are frequently shortened.

(1) (*a*) A number of final suffixes, which were originally long, became shortened in course of time owing to a tendency to shorten and, generally, to obscure final syllables when not accented.

(*b*) In early Latin a number of final suffixes, originally short, underwent, although not universally, an irregular lengthening which again disappeared in the classical language.

From both these causes we find certain final syllables treated as long in Terence but as short in later Latin; e.g. the termination *-us*, as *faciliūs* Haut. 803, the ablative in *-e*, as *lubidinē* Haut. 216, the neuter plural in *-a*, as *omniā* Haut. 575, 942, 1055, the 3rd person singular in *-it* and *-at* in the perfect indicative and the present and perfect subjunctive, e.g. *eiecerit* Haut. 955, and the present infinitive in *-e*, as *darē* Haut. 724. The number of these cases is much smaller in Terence than in Plautus.

(2) (*a*) But in iambic words if the long final syllable was preceded by a short accented syllable it could become short, i.e. an iambic word became in comedy a pyrrhic.

Hence the frequent shortening of such imperatives as *iubē* Haut. 737, *abī* Haut. 587, *manē* Haut. 613, where the two lengths *manē manē* occur side by side: *cavē* is specially common.

Other forms properly iambic shortened in the same way are *bonās* Haut. 388, *forās* Haut. 426, *forīs* Haut. 923.

(*b*) The slurring or omission of final *m* and final *s* alters the scansion in many cases. ‘*M* obscurum in extremitate dictionum sonat’ is the dictum of Priscian (I. 38) and Quintilian IX. 4. 40 agrees. Final *m* is frequently omitted in inscriptions. Hence the scansion *enīm*, *quidēm*, *parūm* etc. before a word beginning with a consonant, e.g. Haut. 1045.

As to final *s* Cicero tells us Orator 48. 161 that its omission in his youth was regarded as *politius*, in his later years as *subrusticum*. Final *s*, like final *m*, is often omitted in inscriptions. This fact will explain such endings of an iambic senarius as



*auctūs sit, defessus sum, nullūs sum* etc. So final *l* is slurred as *simūl* Haut. 803, final *n* as *tamen*, Eun. 889, and all monosyllabic prepositions may drop or slur their final consonant so that *in* becomes practically *ī*, *ad* *ā* etc.

(c) Old Latin had originally no double consonants, and accordingly wavered between a long and short pronunciation of the syllables affected. Ennius first wrote double consonants and put an end to the uncertainty but his rules did not take general effect at once. Hence the scansion *ēce, ēsse, ille*. This holds good of all double consonants, *mm* as in *immo*, *nn* and hence *mn*, as in *ōmnis*; *pp* as in *ōppressio*, and *x* is treated as a double consonant in *senēx, ūxor* etc.

(d) The disappearance of *n* before *s* and in general before dentals and gutturals may be noticed, e.g. *sēd interim* Haut. 882, *sōlent esse* Haut. 993, *inde, unde*, but only where a short syllable precedes.

In all this the comic poets were following the speech of ordinary life in which consonants were almost inaudible, chiefly at the end, but also in a less degree in the middle of words, as inscriptions plainly shew.

The effect of the verse-accent must also be taken into account. A short syllable preceding and a long accented syllable following explain such cases as *senēctūtem, quōd incēptat, tibi ārgēnti* and the like. The influence of the accent has been already noted in the shortening of iambic words to pyrrhics. Thus we may ascribe to it the common shortening of the last syllable in *mihi, tibi, sibi, ibi, ubi, modo* etc.

(e) Synzesis, i.e. the treatment of two vowel sounds which do not form a diphthong as one sound, is important in the Prosody of the comic writers. Thus *dies, die, rei, spei, scio, ain, ait, tuos, suos, duo, cuius, huius* etc. are monosyllabic; *nescio, aibam, aibat, duarum, fuisse, fuere* etc. are dissyllabic.

So *deambulatum* Haut. 587, *antehac* Haut. 270, *deorsum, dehinc, deinde, proinde*, etc.

(f) Hiatus in Terence is admissible but very rare; (1) after an interjection, (2) at the legitimate *diaeresis* or *caesura* of all

metres, (3) at a change of speakers in iambic senarii or octonarii. See also Haut. 195 where *qui* is not elided but shortened, a typical instance of hiatus between a monosyllable and a succeeding short vowel, where the long vowel of the monosyllable becomes short.

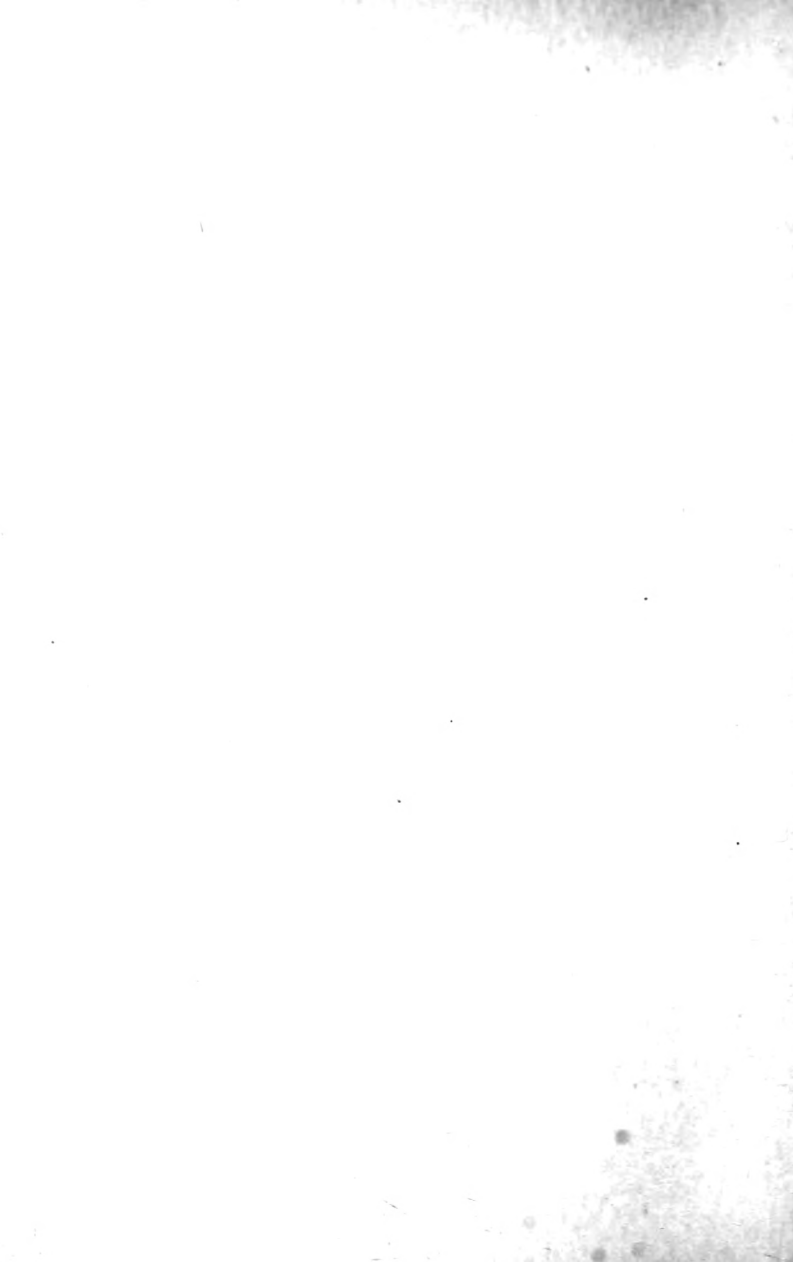
Fuller information on various points touched upon here will be found in Dziatzko's Introduction to the *Phormio*, Spengel's Introduction to the *Andria*, Ashmore's Introduction to the *Adelphoe*, Teuffel and Schwabe's *Latin Literature* (translated by Warr) vol. 1, Sellar's *Roman Poets of the Republic* and Schlee's *Scholia Terentiana*.

# HAVTON TIMORVMENOS

P. TERENTI.

---

GRAECA . MENANDRV . ACTA . LVDIS . MEGALENSIBVS  
L . CORNELIO . LENTVLO . L . VALERIO . FLACCO . AED . CVR  
EGIT . AMBIVIVS . TVRPIO . MODOS . FECIT . FLACCVS  
CLAVDI . ACTA . PRIMVM . TIBIIS . INPARIBVS  
DEINDE . DVABVS . DEXTRIS . FACTAST . TERTIA  
MA . IVVENTIO . TI . SEMPRONIO . COS



## C. SVLPICI APOLLINARIS PERIOCHA.

In mílitiam proficísci gnatum Clíniam  
Amántem Antiphilam cómpulit durús pater,  
Animíque sese angébat facti paénitens.  
Mox út reversust, clám patrem devórtitur  
Ad Clítiphonem : is amábat scortum BÁCCHIDEM. 5  
Cum arcésseret cupítam Antiphilam Clínia,  
Et éius Bacchis vénit amica ac sérvolae  
Habitúm gerens Antíphila : factum id quó patrem  
Suúm celaret Clítipho. hic technís Syri  
Decém minas meretrículae aufert á sene. 10  
Antíphila Clitiphónis reperitúr soror :  
Hanc Clínia, aliam Clítipho uxorem áccipit.

## PERSONAE.

---

CHREMES SENEX  
MENEDEMVS SENEX  
CLITIPHO ADVLESCENS  
CLINIA ADVLESCENS  
SYRVS SERVOS  
DROMO SERVOS  
BACCHIS MERETRIX  
ANTIPHILA MVLIER  
SOSTRATA MATRONA  
NVTRIX [CANTHARA]  
PHRYGIA ANCILLA

## PROLOGVS.

L. AMBIVIVS

Necuí sit vostrum mírum, cur partís seni  
Poéta dederit, quae sunt adulescéntium :  
Id primum dicam, deinde quod veni éloquar.  
Ex íntegra Graeca íntegram comoédiam  
Hodié sum acturus Haúton timorúmenon. 5  
[Duplex quae ex argumento facta est simplici.]  
Novam ésse ostendi et quae éset : nunc qui scríperit  
Et cúia Graeca sít, ní partem máxumam  
Existumarem scíre vostrum, id dícerem.  
Nunc quam óbrem has partis dídicerim paucís dabo. 10  
Orátorem esse vóluit me, non prólogum :  
Vostrúm iudícium fécit : me actorém dedit,  
Sí hic áctor tantum póterit a facúndia,  
Quantum ille potuit cógitare cómmode,  
Qui orátionem hanc scrípsit, quam dictúrus sum. 15  
Nam quód rumores dístulerunt málivoli,  
Multás contaminásse Graecas, dúm facit  
Paucás Latinas : fáctum id esse hic nón negat,  
Neque sé pigere et deinde facturum aúumat.  
Habét bonorum exémplum, quo exempló sibi 20  
Licére id facere quód illi fecerúnt putat.  
Tum quód malivulus vétus poéta díctitat,  
Repénte ad studium hunc se ádplicasse músicum,  
Amícum ingenio frétum, haud naturá sua :  
Arbítrium vostrum, vóstra existumátio 25  
Valébit. qua re orátos vos omnís volo,  
Ne plús iniquom póssit quam aequom orátio.

Facite aequi sitis: date crescendi copiam,  
 Novarum qui spectandi faciunt copiam,  
 Sine vitiis: ne ille pro se dictum existumet, 30  
 Qui nuper fecit seruo currenti in via  
 Decesse populum: cur insano seruiat?  
 De illius peccatis plura dicet, cum dabit  
 Alias novas, nisi finem maledictis facit.  
 Adeste aequo animo: date potestatem mihi 35  
 Statariam agere ut liceat per silentium;  
 Ne semper servos currens, iratus senex,  
 Edax parasitus, sycophanta autem impudens,  
 Avarus leno, adsidue agendi sint mihi  
 Clamore summo, cum labore maximo. 40  
 Mea causa causam hanc iustam esse animum inducite,  
 Ut aliqua pars laboris minuatür mihi.  
 Nam nunc novas qui scribunt, nil parcunt seni:  
 Siquae laboriosast, ad me curritur:  
 Si lenis est, ad alium defertur gregem. 45  
 In hac est pura oratio. experimini,  
 In utramque partem ingenium quid possit meum.  
 Si numquam avare pretium statui arti meae  
 Et eum esse quaestum in animum induxi maximum,  
 Quam maxime servire vestris commodis: 50  
 Exemplum statuite in me, ut adulescentuli  
 Vobis placere studeant potius quam sibi.



## ACTVS I.

CHREMES      MENEDEMVS

*Senes II*

I 1 CH. Quamquam haec inter nos nuper notitia ádmō-  
dumst

(Inde ádeo cum agrum in próxumo hic mercátus es)

Nec réi fere sane ámplius quicquám fuit : 55

Tamén vel virtus túa me vel vicínitas,

5 Quod ego ín propinqua páрте amicitiaé puto,

Facit út te audacter móneam et familiáriter,

Quod míhi videre praéter aetatém tuam

Facere ét praeter quam rés te adhortatúr tua. 60

Nam pró deum atque hominúm fidem, quid vís tibi?

10 Quid quaéris? annos séxaginta nátus es,

Aut plús eo, ut conício : agrum his regiónibus

Meliórem neque pretí maioris némo habet ;

Servós compluris : proínde quasi nemó siet, 65

Ita túte attente illórum officia fúngere.

15 Numquám tam mane egrédior neque tam vésperi

Domúm revortor, quín te in fundo cónspicer

Fodere aút arare aut áliquíd ferre. dénique

Nullúm remittis témpus neque te réspicis. 70

Haec nón voluptati tibi esse satis certó scio.

20 'Enim' díces 'quantum hic óperis fiat paénitet.'

Quod in ópere faciundo óperae consumís tuae,

Si súmas in illis éxercendis, plús agas.

ME. Chremés, tantumne ab ré tuast otí tibi, 75

Aliéna ut cures éa quae nil ad te áttinent?

- 25 CH. Homó sum: humani níl a me alienúm puto.  
Vel mé monere hoc vél percontarí puta:  
Rectúmst, ego ut faciam; nón est, te ut detérream.  
ME. Mihi síc est usus: tibi ut opus factóst, face. 80  
CH. An cuiquamst usus hómini, se ut cruciét? ME.  
Mihi.
- 30 CH. Siquíd laborist, nóllem: sed quid istúc malist?  
Quaesó, quid de te tántum meruisti? ME. Eí mihi.  
CH. Ne lácruma, atque istuc, quídquid est, fac me út  
sciam:  
Ne rétime, ne verére, crede inquám mihi: 85  
Aut cónsolando aut cónsilio aut re iúvero.
- 35 ME. Scire hóc vis? CH. Hac quidem cáusa, qua dixí tibi.  
ME. Dicétur. CH. At istos rástros intereá tamen  
Adpóne, ne labóra. ME. Minume. CH. Quám rem  
agis?  
ME. Sine mé, vocivom témpus nequod dém mihi 90  
Labóris. CH. Non sinam, inquam. ME. Ah, non ae-  
quóm facis.
- 40 CH. Hui, tám gravis hos, quáeso? ME. Sic meritúmst  
meum.  
CH. Nunc lóquere. ME. Filium únicum adulescéntulum  
Habeo. áh, quid dixi? habére me? immo habuí, Chremes:  
Nunc hábeam necne incértumst. CH. Quid ita istúc?  
ME. Scies. 95  
Est é Corintho hic ádvena anus paupérula:  
Eius fíliam ille amáre coepit pérdite,  
45 Prope iam út pro uxore habéret: haec clam me ómnia.  
Vbi rém rescivi, coépi non humánitus  
Neque ut ánimum decuit aégrotum adulescéntuli 100  
Tractáre, sed vi et viá pervolgatá patrum.
- 50 Cotídie accusábam: 'hem, tibine haec diútius  
Licére speras fácere me vivó patre,

Amícam ut habeas própe iam in uxorís loco?

Errás, si id credis, ét me ignoras, Clínia.

105

Ego té meum esse díci tantispér volo,

55 Dum quód te dignumst fácies: sed si id nón facis,

Ego quód me in te sit fácere dignum invénero.

Nulla ádeo ex re istuc fít nisi ex nimio ótio.

Ego istúc aetatis nón amorí operám dabam,

110

Sed in Ásiam hinc abii própter pauperiem átque ibi

60 Simúl rem et gloriam ármis belli répperi.'

Postrémo adeo res rédiit: adulescéntulus

Saepe éadem et graviter aúdiendo víctus est:

Aetáte me putávit et sapiéntia

115

Plus scíre et providére quam se ipsúm sibi:

65 In Ásiam ad regem mílitatum abiít, Chremes.

CH. Quid aís? ME. Clam me proféctus mensis trís  
abest.

CH. Ambo áccusandi: etsi íllud inceptúm tamen

Animíst pudentis sígnum et non instrénui.

120

ME. Vbi cómperi ex eis, quí fuere ei cónscii,

70 Domúm revortor maéstus atque animó fere

Pertúrbato atque incérto prae aegritúdine.

Adsído: adcurrunt sérví, soccos détrahunt:

Video álios festináre, lectos stérnere,

125

Cenam ádparare: pró se quisque sédulo

75 Faciébant, quo illam míhi lenirent míseriam.

Vbi vídeo, haec coepi cógitare 'hem, tót mea

Solús solliciti sítnt causa, ut me unum éxpleant?

Ancíllae tot me véstiant? sumptús domi

130

Tantós ego solus fáciam? sed gnatum únicum,

80 Quem páriter uti his décuit aut etiam ámplius,

Quod illa aétas magis ad haéc utenda idóneast,

Eum ego hínc eieci míserum iniustitiá mea.

Maló quidem me quóvis dignum députem,

135

Si id fáciam. nam usque dum ille vitam illám colet

85 Inopém, carens patria ób meas iniúrias,  
Intérea usque illi dé me suppliciúm dabo,  
Labórans, quaerens, párcens, illi sérvians.'

Ita fácio prorsus: níl relinquo in aédibus, 140  
Nec vás nec vestiméntum: conrasi ómnia.

90 Ancillas, servos, nési eos qui opere rústico  
Faciúndo facile súmptum exercirént suom,  
Omnís produxi ac véndidi. inscripsi ílico  
Aedís mercede: quási talenta ad quíndecim 145  
Coégi: agrum hunc mercátus sum: hic me exérceo.

95 Decrévi tantispér me minus iniúriae,  
Chremés, meo gnato fácere, dum fiám miser:  
Nec fás esse, ulla mé voluptate híc frui,  
Nisi ubi ille huc salvos rédierit meus párticeps. 150

CH. Ingénio te esse in líberos lení puto,  
100 Et illum óbsequentem, síquis recte aut cómmode  
Tractáret. verum néque illum tu satis nóveras,  
Nec te ille; hoc cum fit, íbi non vere vívitur.  
Tu illúm numquam ostendísti quanti pénderes, 155  
Nec tibi illest credere aúsus quae est aequóm patri.

105 Quod si ésset factum, haec númquam evenissént tibi.  
ME. Ita rés est, fateor: péccatum a me máximumst.  
CH. Menedéme, at porro récte spero et illúm tibi  
Salvom ádfuturum esse híc confido própediém. 160  
ME. Vtinam íta di faxint. CH. Fácient. nunc si cóm-  
modumst,

110 Dionýsia híc sunt hódie: apud me síis volo.  
ME. Non póssum. CH. Cur non? quaéso tandem ali-  
quántulum  
Tibi párce: idem absens fácere te hoc volt fílius.  
ME. Non cónvenit, qui illum ád laborem hinc pépu-  
lerim, 165

Nunc me ipsum fugere. CH. Sícineſt ſenténtia?

115 ME. Sic. CH. Béne vale. ME. Et tu. CH. Lácrumas  
excussít mihi,

Miserétque me eius: séd ut diei témpus est,

*Tempúst* monere me hunc vicinum Phániam,

Ad cénam ut veniat: íbo, visam sí domist.

170

Nil ópus fuit monitóre: iam dudúm domi

120 Praesto ápod me esse aiunt; égomét convivás moror.

Ibo ádeo hinc intro. séd quid crepuerúnt fores

Hinc á me? quis nam egréditur? huc concéssero.

CLITIPHO

CHREMES

*Adulescens**Senex*

I 2 CL. Níl adhuc est quód vereare, Clínia: haud quaquam  
étiam cessant: 175

Ét illam simul cum núnzio hic tibi ádfuturam hodié scio.

Próin tu sollicitúdinem istam fálsam, quae te excrúciat,  
mittas.

CH. Quícum loquitur fílius?

5 CL. Páter adest, quem vólui: adibo. páter, opportune  
ávenis.

CH. Quid id est? CL. Hunc Menedémum nostin nós-  
trum vicinúm? CH. Probe. 180

CL. Huic fílium scis ésse? CH. Audivi esse: ín Asia.

CL. Non ést, pater:

Apud nós est. CH. Quid ais? CL. Ádvenientem, e návi  
egredientem fílico

Abdúxi ad cenam: nám mihi magna cum eó iam inde a  
puéritia

10 Fuit sémper familiáritas. CH. Voluptátem magnam nún-  
tias.

Quam véllem Menedemum ínvitatum, ut nobiscum esset,  
ámplius, 185

Vt hanc laetitiam nec opinanti primus obicerem domi!

Atque *hérde* etiam nunc tempus est. CL. Cave fáxis:  
non opus ést, pater.

CH. Quaprópter? CL. Quia enim incértumst etiam, quíd  
se faciat. módo venit.

15 Timet ómnia: patris íram, et animum amícae se erga ut  
sít suae.

Eam míseré amat: proptér eam haec turba atque ábitio  
evenít. CH. Scio. 190

CL. Nunc sérvolum ad eam in úrbem misit, ét ego nos-  
trum uná Syrum.

CH. Quid nárrat? CL. Quid ille? míserum se esse.

CH. Míserum? quem minus créderes?

Quid rélicuist quin hábeat, quae quidem in hómine di-  
cuntúr bona?

20 Paréntis, patriam incóлумem, amicos, génus, cognatos,  
díttas:

Atque haéc perinde súnť ut illiust ánimus qui ea póssi-  
det: 195

Qui utí scit, ei bona; illi, qui non útitur recté, mala.

CL. Immo ille fuit senex ínportunus sémper; et nunc  
níl magis

Vereór quam nequid ín illum iratus plús satis faxít,  
pater.

25 CH. Illícíne? sed reprimám me: nam in metu ésse hunc  
illist útile.

CL. Quid túte tecum? CH. Dícam. ut ut erat, mánsum  
tamen opórtuit. 200

Fortásse aliquantum íníquior erat praéter eius lubídinem:  
Paterétur: nam quem férret, si paréntem non ferrét  
suom?

Huncíne erat aequom ex illius more an illum ex huius  
vívere?

30 Et quód illum insimulat dúrum, id non est: nám paren-  
tum iniúriæ

Vnús modi sunt férme, paulo qui ést homo tolerá-  
bilis: 205

Scortári crebro nólunt, nolunt crébro convivárier,  
Praebént exigue súmptum: atque haec sunt támen ad vir-  
tutem ómnia.

Verum ánimus ubi semél se cupiditáte devinxít mala,  
35 Necésses, Clitiphó, consilia cónsequi consímilia.  
Scitúmst periculum ex áliis facere, tíbi quod ex usú siet. 210  
CL. Ita crédo. CH. Ego ibo hinc íntro, ut videam cénæ  
quid nobís siet.

Tu, ut témpus est diéi, vide sis néquo hinc abeas lóngius.  
II 1 CL. Quam iníqui sunt patrés in omnis ádulescentis iú-  
dices!

Qui aequom ésse censent nós a pueris ílico nascí senes  
Neque illárum adfinis ésse rerum, quas fert adulescén-  
tia. 215

Ex suá lubidiné moderantur, núnc quæ est, non quæ  
olím fuit.

5 Mihi si úmquam filiús erit, ne ille fáçili me utetúr patre:  
Nam et cónoscendi et ígnoscendi dábitur peccatí locus:  
Non út meust, qui míhi per alium osténdit suam sentén-  
tiam.

Perii: ís mi, ubi adbibít plus paulo, súa quæ narrat fá-  
cinora! 220

Nunc aít 'periculum ex áliis facito, tíbi quod ex usú siet.'  
10 Astútus: ne ille hau scít, quam mihi nunc súrdo narret  
fábulam.

Magis núnc me amicae dícta stimulant 'dá mihi' atque  
'adfér mihi':

Cui quód respondeám nil habeo: néque me quisquamst  
míserior.

Nam hic Clínia, etsi is quóque suarum rerum sat agitát,  
tamen

225

Habét bene et pudíce eductam et artis ignáram mere-  
tríciae.

15 Meást potens, procáx, magnífica, súmptuosa, nóbilis.

Tum quód dem ei, 'recte est': nám nil esse míhi reli-  
giost dícere.

Hoc égo mali non prídem inveni: néque etiam dum scít  
pater.



## ACTVS II.

CLINIA      CLITIPHO

*Adulscntes II*

12 CLIN. Si míhi secundae rés de amore meo éssent, iam  
dudúm scio 230

Veníssent: sed vereór, ne mulier me ábsente hic cor-  
rúpta sit.

Concurrunt multa *eam* opínionem quae mihi animo ex-  
aúgeant:

Occásio, locus, aétas, mater cuius sub inperióst mala,

5 Cui níl iam praeter prétium dulcest. CLIT. Clínia. CLIN.  
Ei miseró mihi.

CLIT. Etiám caves, ne vídeat forte hic te á patre aliquis  
éxiens? 235

CLIN. Faciám: sed nescio quíd profecto mi ánimus prae-  
sagít mali.

CLIT. Pergín istuc prius diiúdicare, quám scis quid verí  
siet?

CLIN. Si níl mali esset, iam híc adessent. CLIT. Iam  
áderunt. CLIN. Quando istúc '*iam*' erit?

10 CLIT. Non cógitas hinc lóngule esse? et nósti mores  
múlierum:

Dum móliuntur, dúm conantur, ánnus est. CLIN. O  
Clítipho, 240

Timeó. CLIT. Respira: eccúm Dromonem cúm Syro  
una: adsúnt tibi.

SYRVS DROMO CLINIA CLITIPHO

*Servi II**Adulescentes II*

113 SY. Aín tu? DR. Sic est. SY. Vérum interea, dúm sermones caédimus,

Íllae sunt relíctae. CLIT. Mulier tíbi adest : audin, Clínia?

CLIN. Égo vero audió nunc demum et vídeo et valeo, Clítipho.

DR. Mínime mirum : adeo ínpeditae súnt : ancillarúm gregem

5 Dúcunt secum. CLIN. Périi, unde illi súnt ancillae? CLIT. Mén rogas?

SY. Nón oportuít relictas : pórtant quid rerum! CLIN. Eí mihi.

SY. Aúrum, vestem : et vésperascit, ét non noverúnt viam.

Fáctum a nobis stúltest. abi dum tú, Dromo, illis óbviám : Própera : quid stas? CLIN. Vaé misero mi, quánta de spe decidi!

10 CLIT. Quíd istuc? quae res té sollicitat aútem? CLIN. Rogitas quíd siet?

Víden tu? ancillas aúrum vestem, quám ego cum una ancíllula

Híc reliqui, unde éi esse censes? CLIT. Váh, nunc demum intélligo.

SY. Dí boni, quid túrbaest! aedes nóstrae vix capiént, scio.

Quíd comedent! quid ébibent! quid séne erit nostro míserius?

15 Séd eccos video quós volebam. CLIN. O Iúppiter, ubi námst fides?

Dum ego própter te errans pátria careo démens, tu intereá loci

Conlócupletasti te, Ántiphila, et me in hís deseruistí  
malis,

Proptér quam in summa infámia sum et meó patri minus  
sum óbsequens,

Cuius núnc pudet me et míseret, qui harum móres can-  
tabát mihi, 260

20 Monuísse frustra, néque eum potuisse úmquam ab hac me  
aspéllere.

Quod támen nunc faciam: túm, cum gratum míhi esse  
potuit, nólui.

Nemóst miserior me. Sy. Híc de nostris vérbis errat  
vídelicet,

Quae hic súmus locuti. Clínia, aliter túom amorem atque  
est áccipis:

Nam et vítast eadem et ánimus te erga idem ác fuit, 265

25 Quantum éx ipsa re cóniecturam fécimur.

CLIN. Quid est óbsecro? nam míhi nunc nil rerum óm-  
niumst

Quod málim quam me hoc fálso suspicárier.

Sy. Hoc prímum, ut nequid huíus rerum ignorés: anus,  
Quae est dícta mater ésse ei antehac, nóñ fuit: 270

30 Ea óbiit mortem: hoc ipsa in itinere álterae

Dum nárrat, forte audívi. CLIT. Quae namst áltera?

Sy. Mane: hóc quod coepi prímum enarrem, Clítipho:

Post ístuc veniam. CLIT. Própera. Sy. Iam primum  
ómnium,

Vbi véntum ad aedis ést, Dromo pultát foris: 275

35 Anus quaédam prodit: haéc ubi aperit óstium,

Contínuo hic se coniécit intro, ego cónsequor:

Anus fóribus obdit péssulum, ad lanám redit.

Hic scíri potuit aút nusquam alibi, Clínia,

Quo stúdio vitam suám te absente exégerit, 280

40 Vbi de ímprovisost ínterventum múlieri:

Nam ea res dedit tum existumandi copiam  
 Cotidianae vitae consuetudinem,  
 Quae cuiusque ingenium ut sit declarat maxime.  
 Texentem telam studiose ipsam offendimus,

285

45 Mediocriter vestitam veste lūgubri  
 (Eius anuis causa opinor quae erat mortua),  
 Sine auro: tum ornatam ita uti quae ornantur sibi,  
 Nulla mala re esse expolitam muliebri

\* \* \* \* \*

Capillus passus prolixē et circum caput

290

50 Reiectus neglegenter, pax. CLIN. Syre mi, obsecro,  
 Ne me in laetitiam frustra conicias. SY. Anus  
 Subtemen nebat: praeterea una ancillula  
 Erat; ea texebat una, pannis obsita,  
 Neglecta, immunda inlūvie. CLIT. Si haec sunt,  
 Clinia,

295

55 Vera, ita uti credo, quis test fortunatior?  
 Scin hanc quam dicit sordidatam et sordidam?  
 Magnum hoc quoque signumst, dominam esse extra nox-  
 iam,  
 Cum eius tam negleguntur internuntii.

Nam disciplinast eis demunerarier

300

60 Ancillas primum, ad dominas qui adfectant viam.  
 CLIN. Perge, obsecro te, et cave ne falsam gratiam  
 Studeas inire. quid aut, ubi me nominas?  
 SY. Vbi dicimus redisse te et rogare uti  
 Veniret ad te, mulier telam desinit

305

65 Continuo et lacrumis opplet os totum sibi,  
 Vt facile scires desiderio id fieri.

CLIN. Prae gaudio, ita me di ament, ubi sim  
 nescio:

Ita timui. CLIT. At ego nil esse scibam, Clinia.

Age dum vicissim, Syre, dic quae illast altera?

310

70 SY. Addúcimus tuam BÁCCHIDEM. CLIT. Hem, quid? BÁCCHIDEM?

Ého sceleste, quó illam ducis? SY. Quó ego illam? ad nos scílicet.

CLIT. Ád patremne? SY. Ad eum ípsum. CLIT. O hominis ínpudentem audáciam. SY. Heus tu, Nón fit sine períclo facinus mágnum nec memorábile.

CLIT. Hóc vide: in mea víta tu tibi laúdem is quaesitúm, scelus? 315

75 Vbi si paululúm modo quid te fúgerit, ego périerim.

Quíd illo facias? SY. Át enim... CLIT. Quid 'enim'?

SY. Sí sinas, dicám. CLIN. Sine.

CLIT. Síno. SY. Ita res est haéc nunc, quasi cum...

CLIT. Quás malum ambagés mihi

Nárrare occipít? CLIN. Syre, verum hic dícit: mitte, ad rém redi.

SY. Énim vero reticére nequeo: múltimodis iniúrius, 320

80 Clítipho, es neque férri potis es. CLIN. Aúdiundum herclést, tace.

SY. Vís amare, vís potiri, vís quod des illi éffici:

Túom esse in potiundó periculum nón vis: haud stulté sapis:

Síquidem id saperest, vélle te id quod nón potest contíngere.

Aút haec cum illis súnť habenda, aut ílla cum his mitténda sunt. 325

85 Hárum duarum cóndicionum núnc utram mális vide,

Étsi consiliúm quod cepi réctum esse et tutúm scio.

Nam ápud patrem tua amíca tecum síne metu ut sit cópiast:

Túm quod illi argentum és pollicitus, eádem hac inveniám via,

Quód ut efficerem orándo surdas iam aúris reddiderás  
mihi. 330

90 Quid aliud tibi vís? CLIT. Siquidem hoc fit. SY. Sí  
quidem? experiundó scies.

CLIT. Áge age, cedo istuc tuóm consilium: quíd id est?  
SY. Adsimulábimus

Túam amicam huius ésse amicam. CLIT. Púlchre: quid  
faciét sua?

Án ea quoque dicétur huius, si úna haec dedecoríst pa-  
rum?

SY. Ímmo ad tuam matrem ábducetur. CLIT. Quid eo?  
SY. Longumst, Clítipho, 335

95 Sí tibi narrem, quam óbrem id faciam: véra causast.  
CLIT. Fábulae:

Níl satis firmi vídeo, quam obrem accípere hunc mi ex-  
pediát metum.

SY. Máne, habeo aliud, si ístuc metuis, ámbo quod *fa-*  
*teámini*

Síne periclo esse. CLIT. Huíus modi obsecro áliquíd re-  
peri. SY. Máxume:

Ibo óbviám *huic*, dicam út revortatúr domum. CLIT.  
Hem, 340

100 Quid díxti? SY. Ademptum tibi iam faxo omném me-  
tum,

In aúrem utramvis ótiose ut dórmias.

CLIT. Quid ágo nunc? CLIN. Tune? quód boni CLIT.  
Syre, díe modo

Verum. SY. Áge modo: hodie séro ac nequiquám  
voles.

CLIN. datúr, fruare dúm licet: nam néscias 345

105 CLIT. Syre ínquam. SY. Perge pórro, tamen ístuc  
ago.

CLIN. eius sít potestas pósthac an numquám tibi.

CLIT. Verum hércle istuc est. Syre, Syre inquam, heus heús, Syre.

Sy. Concáluit. quid vis? CLIT. Rédi, redi. Sy. Adsum: díc quid est?

Iam hoc quóque negabis tíbi placere. CLIT. Immó, Syre: 350

110 Et mé et meum amorem et fámam permittó tibi.

Tu es iúdex: nequid áccusandus sís vide.

Sy. Ridículumst [te] istuc me ádmonere, Clítipho:

Quasi ístic mea res mínor agatur quám tua.

Hic síquid nobis fórte advorsi evénerit, 355

115 Tibi erúnt parata vérba, huic homini vérbera:

Quaprópter haec res ne útiquam neglectúst mihi.

Sed istúnc exora, ut súam esse adsimulet. CLIN. Scílicet

Factúrum me esse: in eúm iam res rediít locum,

Vt sít necessus. CLIT. Mérito te amo, Clínia. 360

120 CLIN. Verum illa nequid tíubet. Sy. Perdoctást probe.

CLIT. At hóc demíror, quí tam facile pótueris

Persuádere illi, quae solet quos spérnere!

Sy. In témpore ad eam véni, quod rerum ómniumst

Primúm: nam quendam mísere offendi mílitem 365

125 Eius nóctem orantem: haec árte tractabát virum,

Vt illius animum cúpidum inopia incénderet:

Eadémque ut esset ápud te hoc quam gratíssimum.

Sed heús tu, vide sis néquid imprudéns ruas.

Patrém novisti ad hás res quam sit pérspicax: 370

130 Ego te aútem novi quam ésse soleas ínpotens:

Invérsa verba, evérsas cervicís tuas,

Gemitús, screatus, tússis, risus ábstine.

CLIT. Laudábis. Sy. Vide sis. CLIT. Tútimet mirábere.

Sy. Sed quám cito sunt cónsecutae múlieres! 375

135 CLIT. Vbi sūnt? cur retines? SY. Iám nunc haec non  
ést tua.

CLIT. Scio, ápuđ patrem: at nunc ínterim. SY. Niló  
magis.

CLIT. Sine. SY. Nón sinam inquam. CLIT. Quaéso  
paulispér. SY. Veto.

CLIT. Saltém salutem. SY. Ábeas si sapiás. CLIT. Eo:  
Quid istíc? SY. Manebit. CLIT. Hóminem felicem!  
SY. Ámbula. 380

BACCHIS	ANTIPHILA	CLINIA	SYRVS
<i>Meretrix</i>	<i>Mulier</i>	<i>Adolescens</i>	<i>Servos</i>

114 BA. Édepol te, mea Antíphila, laudo et fórtunatam iú-  
dico,

Íd cum studuisti, ísti formae ut móres consimilés forent:  
Mínumeque, ita me dí ament, miror sí te sibi quisque  
éxpetit.

Nám mihi, quale ingénium haberes, fúit indicio orátio:

5 Ét cum egomet nunc mécum in animo vítam tuam con-  
sídero 385

Ómniumque adeó vostrarum, vólgus quae ab se ségre-  
gant,

Ét vos esse istíus modi et nos nón esse haud mirá-  
bilest:

Nam éxpedit bonas ésse vobis; nós, quibuscum est res,  
nón sinunt:

Quíppe forma inpúlsi nostra nós amatorés colunt:

10 Haéc ubi inminútaſt, illi súom animum alio cónferunt; 390

Nísi si prospectum ínterea aliquid ést, desertae vívimus.

Vóbis cum uno sémel ubi aetatem ágere decretúmſt viro:

Cuíus mos maxumést consimilis vóſtrum, hi se ad vos  
áđplicant.



Hóc beneficio utrúque ab utrisque véro devincímíni,

15 Vt numquam ulla amóri vostro incídere possit cála-  
mitas. 395

AN. Néscio alias : mé quidem semper scío fecisse sédulo,  
Vt ex illius cómmo d meum cómpararem cómmo d.

CL. Ah,

Ergó, mea Antíphila, tú nunc sola réducem me in patriám  
facis :

Nam dum ábs te absum, omnes míhi labores fuére quos  
cepí leves,

20 Praetér quam tui caréndum quod erat. SY. Crédo. CL.  
Syre, vix súffero : 400

Hocíne me miserum nón licere meó modo ingeniúm fruí !

SY. Immo út patrem tuom vídi esse habitum, díu etiam  
turbás dabit.

BA. Quis nam híc adulescens ést, qui intuitur nós? AN.  
Ah, retine me, óbsecro.

BA. Amábo quid tibíst? AN. Disperii, péríi misera.  
BA. Quíd stupe?

25 CL. Antíphila. AN. Videon Clíniam an non? BA. Quém  
vides? 405

CL. Salve, ánime mi. AN. O mi Clínia, salve. CL. Vt  
vales?

AN. Salvóm venisse gaúdeo. CL. Teneóne te,  
Antíphila, maxume ánimo exoptatám meo?

SY. Ite íntro : nam vos íam dudum expectát senex.

## ACTVS III.

CHREMES      MENEDEMVS

*Senes II*

- III 1 CH. Lucíscit hoc iam. céssó pultare óstium 410  
 Vicíni, primum e me út sciat sibi filium  
 Redísse? etsi adulescéntem hoc nolle intéllego.  
 Verúm cum videam míserum hunc tam excrucíarier  
 5 Eius ábitu, celem tam ínsperatum gaúdium,  
 Cum illí pericli níl ex indicíó siet? 415  
 Haud fáciam: nam quod pótero adiutabó senem.  
 Item ut filium meum amíco atque aequalí suo  
 Video ínservire et sócium esse in negótiis,  
 10 Nos quóque senes est aéquom senibus óbsequi.  
 ME. Aut égo profecto ingénio egregio ad míserias 420  
 Natús sum, aut illud fálsumst, quod volgo aúdio  
 Dící, diem adimere aégritudinem hóminibus:  
 Nam míhi quidem cotídie augescít magis  
 15 De fílio aegritúdo, et quanto diútius  
 Abést, magis cupio tánto et magis desídero. 425  
 CH. Sed ípsum foras egréssum video: ibo, ádloquar.  
 Menedéme, salve: núntium adportó tibi,  
 Cuius máxume te fíeri participém cupis.  
 20 ME. Numquíd nam de gnató meo audistí, Chremes?  
 CH. Valet átque vivit. ME. Vbi namst quaeso? CH.  
 Apud mé domi. 430  
 ME. Meus gnátus? CH. Sic est. ME. Vénit? CH.  
 Certe. ME. Clínia

Meus vénit? CH. Dixi. ME. Eámus: duc me ad eum,  
óbsecro.

CH. Non vólt te scire sé redisse etiam, ét tuom

<sup>25</sup> Conspéctum fugitat: própter peccatum hóc timet,  
Ne túa duritia antíqua illa etiam adaúcta sit. 435

ME. Non tu illi dixti ut éssem? CH. Non. ME. Quam  
obrém, Chremes?

CH. Quia péssume istuc ín te atque in illum cónsulis,  
Si té tam leni et vícto esse animo osténderis.

<sup>30</sup> ME. Non póssum: satis iam, sátis pater durús fui.

CH. Ah,

Veméns in utramque pártem, Menedeme, és nimis, 440  
Aut lárgitate nímia aut parsimónia.

In eándem fraudem ex hác re atque ex illa íncides.

Primum ólim potius quám paterere fílium

<sup>35</sup> Commétare ad muliérculam, quae paúlulo  
Tum erát contenta cuíque erant grata ómnia, 445

Protérruisti hinc. éa coacta ingrátis

Postílla coepit víctum volgo quaérere.

Nunc cúm sine magno intérrimento nón potest

<sup>40</sup> Habéri, quidvis dáre cupis. nam ut tú scias,  
Quam ea núnc instructa púlchre ad perniciém siet, 450

Primúm iam ancillas sécum adduxit plús decem,

Onerátas veste atque aúro: satrapa sí siet

Amátor, numquam súfferre eius sumptús queat:

<sup>45</sup> Nedúm tu possis. ME. Éstne ea intus? CH. Sít  
rogas?

Sensí: nam unam eĩ cénam atque eius cómitibus 455

Dedí: quod si iterum míhi sit danda, actúm siet.

Nam ut ália omittam, pýtisando módo mihi

Quid víni absumpsit 'síc hoc,' dicens; 'ásperum,

<sup>50</sup> Pater, hóc est: aliud lénius sodés vide'!

Relévi dolia ómnia, omnis sérias: 460

Omnis sollicitos hábuit: atque haec úna nox.

Quid té futurum censes, quem adsidue éxedent?

Sic mé di amabunt, út me tuarum míseritumst,

55 Menedéme, fortunárum. ME. Faciat quídlubet:

Sumát consumat pérdat, decretúmst pati, 465

Dum illúm modo habeam mécum. CH. Si certúmst tibi

Sic fácere, illud permágni re ferre árbitor,

Vt né scientem séntiat te id síbi dare.

60 ME. Quid fáciam? CH. Quidvis pótius quam quod  
cógitas:

Per álium quemvis út des, falli té sinas 470

Techínis per servolum: étsi subsensi íd quoque,

Illós ibi esse, id ágere inter se clánculum.

Syrus cum íllo vostro cónsussurrant, cónferunt

65 Consília ad adulescéntis: et tibi pérdere

Taléntum hoc pacto sátius est quam illó minam. 475

Non núnc pecunia ágitur, sed illud quó modo

Minumó periclo id démus adulescéntulo.

Nam sí semel tuom ánimum ille intelléxerit,

70 Prius próditurum té tuam vitam ét prius

Pecúniám omnem, quam ábs te amittas fílium: hui, 480

Quantám fenestram ad néquitiam pateféceris,

Tibi áutem porro ut nón sit suave vívere!

Nam déteriores ómnes sumus licéntia.

75 [Quod cuíque cumque incíderit in mentém, volet,

Neque íd putabit právom an rectum sí, petet.] 485

Tu rém perire et ípsium non poterís pati.

Dare dénégaris: íbit ad illud ílico,

Quo máxume apud te sé valere séntiet:

80 Abitúrum se abs te esse ílico minábitur.

ME. Vidére vera atque íta uti res est dícere. 490

CH. Somnum hércle ego hac nocte óculis non vídí  
meis,

Dum id quaéro, tibi qui fílium restítuerem.

ME. Cedo déxtram: porro té idem oro ut faciás, Chremes.

85 CH. Parátus sum. ME. Scin quíd nunc facere té volo?

CH. Dic. ME. Quód sensisti illós me incipere fállere, 495

Id út maturent fácere: cupio illí dare

Quod vólt, cupio ipsum iám videre. CH. Operám dabo.

Paulúm negoti mi óbstat: Simus ét Crito

90 Vicíni nostri hic ámbigunt de fínibus:

Me cépere arbitrum: íbo [ac] dicam, ut díxeram 500

Operám daturum me, hódie non posse eís dare.

Contínuo hic adsum. ME. Ita quaéso. di vostrám fidem!

Ita cómparatam esse hóminum naturam ómnium,

95 Aliéna ut melius vídeant et diiúdicent

Quam súa? an eo fit, quía in re nostra aut gaúdio 505

Sumus praépediti nímio aut aegritúdine?

Hic míhi nunc quanto plús sapit quam egomét mihi!

CH. Dissólvi me, otíósus operam ut tíbi darem.

100 Syrus ést prendendus átque adhortandús mihi.

A mé nescio quis éxit: concede hínc domum, 510

Ne nós~~met~~ inter nós congruere séntiant.

SYRVS CHREMES

*Servos*

*Senex*

II 2 Sy. Hac íllac circumcúrsa: inveniundum és tamen,  
Argéntum; intendenda ín senemst fallácia.

CH. Num mé fefellit hósce id struere? vídelicet,

*Quia* Clíniae ille sérvos tardiúsculust, 515

5 Idcírco huic nostro tráditast província.

Sy. Quis hic lóquitur? perii. núm nam haec audivít?

CH. Syre. Sy. Hem.

CH. Quid tu ístic? SY. Recte equidém; sed te mirór,  
Chremes,

Tam máne, qui heri tántum biberis. CH. Níl nimis.

SY. 'Níl' nárras? visa vérost, quod dicí solet, 520

10 Aquilae senectus. CH. Héia. SY. Mulier cómmoda,  
Facéta haec meretrix. CH. Sáne. SY. Idem visást tibi?  
Et quídem hercle forma lúculenta. CH. Síc, satis.

SY. Ita nó n ut olim, séd uti nunc, sané bona:

Minuméque miror, Clínia hanc si déperit: 525

15 Sed habét patrem quendam ávidum, miserum atque ári-  
dum,

Vicínium hunc: nostin? át quasi is non dítiis

Abúndet, gnatus eíus profugit ínopia.

Scis ésse factum ut díco? CH. Quid ego ní sciam?

Hominém pistrino dígnum. SY. Quem? CH. Istunc  
sérvolum 530

20 Dico ádulescentis, SY. Síre, tibi timuí male.

CH. qui pássus est id fieri. SY. Quid facerét? CH.  
Rogas?

Aliquíd reperiret, fingeret fallácias,

Vnde éssset adulescénti, amicae quód daret,

Atque hunc dífficilem invítum servaré senem. 535

25 SY. Garrís. CH. Haec facta ab illo oportebát, Syre.

SY. Eho quaéso laudas, quí eros fallunt? CH. Ín loco

Ego véro laudo. SY. Récte sane. CH. Quíppe qui

Magnárum saepe id rémedium aegritúdinumst:

Vel iam huíc mansisset únícus gnatús domi. 540

30 SY. Iocón an serio ille haec dicat néscio,

Nisi míhi quidem addit ánimum, quo lubeát magis.

CH. Et núnc quid expectát, Syre? an dum hic dénuo

Abeát, cum tolerare illius sumptus nó n queat?

Nonne ad senem aliquam fábricam fingit? SY. Stólidus  
est. 545

- 35 CH. At te ádiutare opórtet adulescéntuli  
 Causá. SY. Facile equidem fácere possum, sí iubes :  
 Etením quo pacto id fieri soleat, cáleo.
- CH. Tanto hércle melior. SY. Nón est mentirí meum.
- CH. Fac érgo. SY. At heus tu, fácito dum eadem haec  
 mémineris, 550
- 40 Siquíd huius simile fórte aliquando evénerit,  
 Vt súnt humana, túos ut faciat fílius.
- CH. Non úsus veniet, spéro. SY. Spero hercle égo  
 quoque,  
 Neque eó nunc dico, quó quicquam illum sénserim :  
 Sed síquid, nequid ; quae sit eius aetás, vides : 555
- 45 Et ne égo te, si usus véniat, magnificé, Chremes,  
 Tractáre possim. CH. De ístoc, cum usus vénerit,  
 Vidébimus quid ópus sit : nunc istúc age.
- SY. Numquám commodius úmquam erum audiví loqui,  
 Nec cúm male facere créderem mi inpúnus 560
- 50 Licére. quis nam a nóbis egreditúr foras?

CHREMES

CLITIPHO

SYRVS

*Senex**Adolescens**Servos*

- III 3 CH. Quíd istuc quaeso? quí istic mos est, Clítipho? itane  
 fieri oportet?
- CL. Quíd ego feci? CH. Vídin ego te módo manum  
 in sinum huíc meretrici  
 Ínserere? SY. Acta haec rés est : perii. CL. Méne?  
 CH. Hisce oculis, né nega.  
 Facis ádeo indigne iniúriam illi, quí non abstineás ma-  
 num : 565
- 5 Nam istaéc quidem contuméliast,  
 Hóminem amicum récipere ad te atque eíus amicam súbi-  
 gitare.

Vél heri in vino quam inmodestus fuísti, Sy. Factum.

CH. quám molestus!

Vt equidem, ita me dí ament, metui, quíd futurum déni-  
que esset!

Nóvi ego amantis: ánimum advortunt gráviter quae non  
cénseas. 570

10 CL. At míhi fides apud húnc est, nil me istíus facturúm,  
pater.

CH. Ésto: at certe hínc concedas áliquo ab ore eorum  
áliquantisper.

Múlta fert lubído: ea facere próhibet tua praeséntia.

Dé me facio cóniecturam: némost meorum amícorum  
hodie,

Apúd quem expromere ómnia mea occúlta, Clitipho, aú-  
deam. 575

15 Apud álium prohibet dígnitas; apud álium ipsius factí pudet,  
Ne inéptus, ne protérvos videar: quód illum facere crédito.  
Sed nóstrumst intellégere, ut cumque atque úbi cumque  
opus sit óbsequi.

Sy. Quíd iste narrat? CL. Périi. Sy. Clitipho, haéc  
ego praecipió tibi?

Hóminis frugi et témporantis fúncu's officiúm. CL. Tace  
sodes. 580

20 Sy. Récte sane. CH. Síre, pudet me. Sy. Crédo:  
neque id iniúria: quin

Míhi molestumst. CL. Pérdis hercle. Sy. Vérum dico  
quód videtur.

CL. Nón accedam ad illos? CH. Eho quaeso, úna ac-  
cedundí viast?

Sy. Áctumst: hic prius se índicarit quám ego argentum  
effécero.

Chremés, vin tu homini stúlto mí auscultáre? CH. Quid  
faciám? Sy. Iube hunc 585



25 Abíre hinc aliquo. CL. Quó ego hinc abeam? SY. Quó lubet: da illís locum:

Abi deámbulatum. CL. Deámbulatum, quó? SY. Vah, quasi desít locus.

Abi sáne istac, istórsum, quovis. CH. Récte dicit, cénseo. CL. Di te éradicent, quí me hinc extrudís, Syre!

SY. At tú pol tibi istas pósthac comprimitó manus! 590

30 Cénsen vero? quíd illum porro crédis facturúm, Chremes, Nísi eum, quantum tíbi opis di dant, sérvas castigás mones?

CH. Égo istuc curabo. SY. Átqui nunc, ere, tíbi istic adservándus est.

CH. Fíet. SY. Si sapiás: nam mihi iam mínus minus-que obtémperat.

CH. Quíd tu? ecquid de illó quod dudum técum egi egistí, Syre? 595

35 Répperisti tíbi quod placeat án non? SY. De fallácia Dícis? est: invéni nuper quándam. CH. Frugi es. cédo quid est?

SY. Dícam, verum ut áliud ex alio incidit. CH. Quid nám, Syre?

SY. Péssuma haec est méretrix. CH. Ita vidétur. SY. Immo sí scias:

Váh, vide quod incéptat facinus. fuít quaedam anus Co-  
rínthia 600

40 Híc: huic drachmarum haéc argenti mílle dederat mú-  
tuom.

CH. Quíd tum? SY. Ea mortuást: reliquit fíliam adu-  
lescéntulam.

Éa relicta huic árrabonist pro íllo argento. CH. In-  
téllego.

SY. Hánc secum huc addúxit, ea quae est núnc apud  
uxorém tuam.

- CH. Quid tum? Sy. Cliniam órat, sibi uti id núnc det:  
illam illí tamen 605
- 45 Póst daturam: mílle nummum póscit. CH. Et poscít  
quidem? Sy. Hui,  
Dúbium id est? ego síc putavi..... CH. Quid nunc  
facere cógitas?
- Sy. Égone? ad Menedemum íbo: dicam hanc ésse cap-  
tam ex Cária,  
Dítem et nobilém: si redimat, mágnum inesse in eá  
lucrum.
- CH. Érras. Sy. Quid ita? CH. Pró Menedemo núnc  
tibi ego respóndeo 610
- 50 'Nón emo': quid ágis? Sy. Optata lóquere. CH. Qui?  
Sy. Non ést opus.
- CH. Nón opust? Sy. Non hércle vero. CH. Quí istuc,  
miror. Sy. Iám scies.
- Máne, mane, quid est quód tam a nobis grávitèr crepu-  
erúnt fores?

SOSTRATA CHREMES [CANTHARA?] SYRVS

*Mulier*

*Senex*

*Nutrix*

*Servos*

- IV 1 So. Nisi me ánimus fallit, híc profectost ánlus, quem  
ego súspicor,  
Is quícum expositast gnáta. CH. Quid volt síbi, Syre,  
haec orátio? 615
- So. Quid est? ísne tibi vidétur? Nv. Dixi equidem, úbi  
mí ostendisti, ílico  
Eum ésse. So. At satis ut cótemplata módo sis, mea  
nutríx. Nv. Satis.
- 5 So. Abi núnciam intro, atque ílla si iam láverit, mihi  
núntia.

Hic égo virum interea ópperibor. Sy. Té volt: videas  
quíd velit:

Nesció quid tristis ést: non temerest: tímeo quid sit.

CH. Quíd siet? 620

Ne ista hércle magno iám conatu mágnas nugas díxerit.

So. Ehem, mí vir. CH. Ehem, mea úxor. So. Te  
ipsum quaéro. CH. Loquere quíd velis.

10 So. Prímum hoc te oro, néquid credas me ádvorsum  
edictúm tuom

Fácere esse ausam. CH. Vín me istuc tibi, etsi íncre-  
dibilest, crédere?

Crédo. Sy. Nescio quíd peccati pórtat haec pur-  
gátio. 625

So. Méministin me grávidam, et mihi te máxumo opere  
edícere,

Sí puellam párerem, nolle tólli? CH. Scio quid féceris:

15 Sústulisti. Sy. Síc est factum: dómina ego, erus damno  
aúctus est.

So. Mínume: sed erat híc Corinthia ánus haud inpura:  
eí dedi

Éxponendam. CH. O Iúppiter, tantam ésse in animo  
inscítiam! 630

So. Périi: quid ego féci? CH. Rogitas? So. Sí pec-  
cavi, mí Chremes,

Ínsciens feci. CH. Íd equidem ego, si tú neges, certó  
scio,

20 Te ínscientem atque ínprudentem dícere ac facere  
ómnia;

Tót peccata in hác re ostendis. nám iam primum, sí  
meum

Ínperium exequí voluisses, ínteremptam opórtuit, 635

Nón simulare mórtem verbis, re ípsa spem vitaé dare.

Át id omitto: mísericordia, ánimus maternús: sino.

25 Quám bene vero abs té prospectumst, quód voluisti,  
cógita :

Némpe anui illi pródita abs te filiaſt planíſſume,  
Pér te vel uti quaéstum faceret vél uti venirét pa-  
lam. 640

Crédo, id cogitáſti : 'quidvis sátis est, dum vivát modo.'  
Quid cum illis agás, qui neque ius néque bonum atque  
aequóm ſciunt?

30 Mélius peius, próſit obſit, níl vident niſi quód lubet.

So. Mí Chremes, peccávi, fateor : víncor. nunc hoc te  
óbſecro,

Quándo tuos eſt ánimus natu grávior, ignoſcéntior, 645  
Út meae ſtultitiae ín iuſtitia tuá ſit aliquid praésidi.

CH. Scílicet equidem íſtuc factum ignóſcam : verum,  
Sóſtrata,

35 Mále docet te méa facilitas múlta. ſed íſtuc quídquid  
eſt,

Quá hoc occeptumſt caúſa, loquere. So. Vt ſtúltae et  
miſerae omnés ſumus

Réligioſae, cum éxponendam dó illi, de digito ánu-  
lum 650

Détraho et eum díco ut una cúm puella expóneret,  
Sí moreretur, ne éxpers partis éſſet de noſtris bonis.

40 CH. Íſtuc recte : cónſerváſti te átque illam. So. Is hic  
eſt ánulus.

CH. Únde habes? So. Quam BÁCchis ſecum addúxit  
aduleſcéntulam, Sy. Hem,

Quíd illa narrat? So. éa lavatum dum ít, ſervandum  
míhi dedit. 655

Ánimum non advórti primum : ſéd poſtquam aſpexi,  
ílico

Cógnovi, ad te exílui. CH. Quid nunc súſpicare aut  
ínvenis

45 De illa? So. Nesció, nisi ex ipsa quaéras, unde hunc hábuerit,

Sí potis est reperíri. Sy. Interii: plús spei video quám volo.

Nóstrast, si itast. Ch. Vívitne illa, cúi tu dederas? So. Néscio. 660

Ch. Quid renuntiávit olim? So. Fécisse id quod iús-seram.

Ch. Nómen mulierís cedo quod sit, út quaeratur. So. Phílterae.

50 Sy. Ípsast. mirum ní illa salvast ét ego perii. Ch. Sóstrata,

Séquere hac me intro. So. Vt praeter spem evénit! quam timuí male,

Né nunc animo ita ésses duro, ut ólim in tollendó, Chre-mes! 665

Ch. Nón licet hominem ésse saepe ita út volt, si res nón sinit.

Núnc ita tempus férť, mi ut cupiam fíliam: olim níl minus.

IV 2 Sy. Nisi me ánimus fallit, haúd multum a me áberit in-fortúnium:

Ita hác re in angustum óppido nunc meaé coguntur cópiae:

Nisi áliquíd video, ne ésse amicam hanc gnáti resciscát senex. 670

Nam quód de argento spérem aut posse póstulem me fállere,

5 Nil ést: triumpho, sí licet me látere tecto abscédere.

Cruciór bolum mihi tántum ereptum tám desubito e faú-cibus.

Quid agam? aút quid comminíscar? ratio de íntegro in-eundást mihi.

Nil tám difficilest, quín quaerendo invéstigari póssiet. 675  
 Quid si hóc nunc sic incípíam? nil est. quíd, sic? tantundem égero.

10 At sic opinor. nón potest. immo óptume. euge habeo óptumam.

Retraham hércle opinor ád me idem illud fúgítivom argentúm tamen.

CLINIA SYRVS

*Adulescens Servos*

IV 3 CL. Nullá mihi res posthác potest iam intérvénire tánta,

Quae mi aégritudinem ádferat: tanta haéc laetitía obórtast. 680

Dedó patri me núnciam, ut frugálior sim quám volt.

Sy. Nil mé fefellit: cógnitast, quantum aúdio huius vérba.

5 Istúc tibi ex senténtia tua óbtigisse laétor.

CL. O mí Syre, audisti óbsecro? Sy. Quid ní? qui usque una adfúerim.

CL. Cuiquam aéque audisti cómmode quicquam évenisse? Sy. Núlli. 685

CL. Atque íta me di ament, út ego nunc non tám meapte caúsa

Laetór quam illius: quam égo scio esse honóre quovis dígnam.

10 Sy. Ita crédo: sed nunc, Clínia, age, dá te mihi vícíssim:

Nam amíci quoque res ést videnda in túto ut conlocétur, Nequíd de amica núnc senex. CL. O Iúppiter! Sy. Quiésce. 690

CL. Antíphila mea nubét mihi. Sy. Sicín mihi inter-  
lóquere?

CL. Quid fáciam? Syre mi, gaúdeo : fer mé. Sy. Fero  
hercle véro.

15 CL. Deórum vitam aptí sumus. Sy. Frustra óperam  
opinor súmo.

CL. Loquere : aúdio. Sy. At iam hoc nón agis. CL.  
Agám. Sy. Videndumst, ínquam,

Amíci quoque res, Clínia, tui in túto ut conlocétur. 695  
Nam sí nunc a nobís abis et Bácschidem hic relínquis,  
Senéx resciscet ílico esse amícam hanc Clitiphónis :

20 Si abdúxeris, celábitur, itidem út celata adhúc est.

CL. At enim ístoc nil est mágis, Syre, meis núptiis ad-  
vórsum.

Nam quo óre appellabó patrem? tenés quid dicam? Sy.  
Quíd ni? 700

CL. Quid dícam? quam causam ádferam? Sy. Quin  
nólo mentiáre :

Apérte ita ut res sése habet narráto. CL. Quid aís?  
Sy. Iúbeo :

25 Illám te amare et vélle uxorem, hanc ésse Clitiphónis.

CL. Bonam átque iustam rem óppido inperás et factu  
fácilem.

Et scíllicet iam me hóc voles patrem éxorare ut célet 705  
Senem vóstrum? Sy. Immo ut rectá via rem nárret  
ordine ómnem. CL. Hem,

Satin sánus es aut sóbrius? tu quídem illum plane  
pérdis.

30 [Nam qui ille poterit esse in tuto, dic mihi.]

Sy. Huíc equidem consílio palmam do : híc me magni-  
fice écfero,

Quí vim tantam in me ét potestatem hábeam tantae as-  
tútiae,

Véra dicendo út eos ambos fállam: ut cum narrét  
senex

Vóster nostro esse ístam amicam gnáti, non credát  
tamen.

35 CL. Át enim spem istoc pácto rursum núptiarum omnem  
éripis:

Nám dum amicam hanc méam esse credet, nón com-  
mittet filiam.

Tú fors quid me fiat parvi péndis, dum illi cónsulas. 715

Sv. Quíd malum me aetátem censes vélle id adsimu-  
láriér?

Únus est diés, dum argentum erípío: pax: nil ámplius.

40 CL. Tántum sat habes? quíd tum quaeso, si hóc pater  
rescíverit?

Sv. Quíd si redeo ad illos qui aiunt 'quíd si nunc cae-  
lúm ruat?'

CL. Métno quid agam. Sv. Métnis? quasi non éa po-  
testas sít tua, 720

Quó velis in témpore ut te exsólvas, rem faciás palam.

CL. Áge age, traducátur Bacchis. Sv. Óptume ipsa  
exít foras.

BACCHIS CLINIA SYRVS DROMO PHRYGIA

*Meretrix Adulescens*

*Servi II*

*Ancilla*

IV 4 BA. Satis pól proterve mé Syri promíssa huc indux-  
érunt,

Decém minas quas míhi dare pollicítust. quod si is  
núnc me

Decéperit, saepe óbsecrans me ut véniam frustra vé-  
niet: 725

Aut cúm venturam díxero et constítuero, cum is cérte



5 Renúntiarit, Clítipho cum in spé pendeat ánimí :  
Decípíam ac non veniám, Syrus mihi térgo poenas pén-  
det.

CL. Satis scíte promittít tibi. Sy. Atquí tu hánc iocari  
crédis?

Faciét nisi caveo. BA. Dórmiunt : ego póll istos com-  
movébo. 730

Mea Phrýgia, audistin, módo iste homo quam víllam de-  
monstrávit

10 Charíni? PH. Audivi. BA. Próxumam esse huic fúndo  
ad dextram? PH. Mémini.

BA. Currículo percurrere : ápod eum milés Dionysia  
ágitat :

Sy. Quid incéptat? BA. dic me hic óppido esse in-  
vítam atque adservári :

Verum áliquo pacto vérba me his datúram esse et ven-  
túram. 735

Sy. Perii hércle. Bacchis, máne, mane : quo míttis istanc  
quaéso?

15 Iube máneat. BA. I. Sy. Quin ést paratum argéntum.  
BA. Quin ego máneo.

Sy. Atquí iam dabitur. BA. Vt lubet. num ego ínsto?  
Sy. At scin quid sódes?

BA. Quid? Sy. Tránseundumst núnc tibi ad Méne-  
dum et tua pómpa

Eo tráducendast. BA. Quám rem agis, scelus? Sy.  
Égon? argentum cúdo, 740

Quod tíbi dem. BA. Dignam mé putas, quam inlúdas?  
Sy. Non est témere.

20 BA. Etiámne tecum hic rés mihist? Sy. Minumé : tuom  
tibi réddo.

BA. Eátur. Sy. Sequere hac. heús, Dromo. DR. Quis  
mé volt? Sy. Syrus. DR. Quid ést rei?

SV. Ancillas omnis Baccchidis tradúce huc ad vos própere.

DR. Quam obrém? SV. Ne quaeras: écferant quae  
sécum huc attulérunt. 745

Sperábit sumptum síbi senex levátum esse harunc ábitu:

25 Ne ille haúscit, hoc paulúm lucri quantum éi damni ad-  
pórtet.

Tu néscíes quod scís, Dromo, si sápies. DR. Mutum  
díces.

## ACTVS IV

CHREMES      SYRVS

*Senex                      Servos*

- IV 5 CH. Ita mé di amabunt, út nunc Menedemí vicem  
 Miserét me : tantum dévenisse ad eúm mali. 750  
 Illáncine mulierem álere cum illa fámilia !  
 Etsí scio, hosce aliquót dies non séntiet :  
 5 Ita mágno desidério fuit ei fílius.  
 Verum úbi videbit tántos sibi sumptús domi  
 Cotídianos fieri nec fierí modum, 755  
 Optábit rursum ut ábeat ab se fílius.  
 Syrum óptume eccum. Sy. Césso hunc adorirí? CH.  
 Syre. Sy. Hem.  
 10 CH. Quid ést? Sy. Te mi ipsum iám dudum optabám  
 dari.  
 CH. Vidére egisse iám nescio quid cúm sene.  
 Sy. De illó quod dudum? díctum ac factum réddidi. 760  
 CH. Bonán fide? Sy. Bona hércle. CH. Non pos-  
 súm pati,  
 Quin tíbi caput demúlceam : accede húc, Syre :  
 15 Faciám boni tibi áliquid pro ista re, ác lubens.  
 Sy. At sí scias quam scíte in mentem vénerit.  
 CH. Vah, glóriare evénisse ex senténtia? 765  
 Sy. Non hércle vero, vérum dico. CH. Díc quid est?  
 Sy. Tui Clítiphonis ésse amicam hanc Bácchidem  
 20 Menedémo dixit Clínia, et ea grátia

Secum adduxisse, né tu id persentísceres.

CH. Probé. SY. Dic sodes. CH. Nímium, inquam.

SY. Immo sí scias, 770

Sed pórro ausculta, quód super est falláciae.

Sese ípse dicit tuám vidisse fíliam:

25 Eius síbi conplacitam fórmam, postquam aspéxerit:

Hanc cúpere uxorem. CH. Módone quae inventást?

SY. Eam:

Et quídem iubebit pósci. CH. Quam obrem istúc,  
Syre? 775

Nam prórsum nil intéllego. SY. Vah, tárdus es.

CH. Fortásse. SY. Argentum dábitur eī ad núptias,

30 Aurum átque vestem quí...tenesne? CH. Cómparet?

SY. Id ípsum. CH. At ego illi néque do neque de-  
spóndeo.

SY. Non? quam óbrem? CH. Quam obrem? mé rogas?  
homini...? SY. Vt lubet. 780

Non égo dicebam in pérpetuom ut illam illí dares,

Verum út simulares. CH. Nón meast simulátio:

35 Ita tu ístaec tua miscéto, ne me admísceas.

Egon cúi daturus nón sum, ut ei despóndeam?

SY. Credébam. CH. Mínume. SY. Scíte poterat fieri: 785

Et ego hóc, quia dudum tú tanto opere suáseras,

Eo coépi. CH. Credo. SY. Céterum equidem istúc,  
Chremes,

40 Aequí bonique fácio. CH. Atquí quam máxume

Volo té dare operam ut fiat, verum aliá via.

SY. Fiát, quaeratur áliquid. sed illud quód tibi 790

Dixí de argento, quód ista debet Bácschidí,

Id núnc reddendumst ílli: neque tu scílicet

45 Illúc confugies: 'quíd mea? num míhi datumst?

Num iússi? num illa oppígnerare fíliam

Meám me invito pótuit?' verum illúd, Chremes, 795

Dicúnt: 'ius summum saépe summast málitia.'

CH. Haud fáciam. SY. Immo aliis sí licet, tibi nón licet:

50 Omnés te in lauta *esse* ét bene *aucta ré* putant.

CH. Quin égomet iam ad eam déferam. SY. Immo filium

Iube pótius. CH. Quam obrem? SY. Quía enim in eum suspíciost 800

Transláta amoris. CH. Quid tum? SY. Quia vidébitur Magis véri simile id ésse, cum hic illí dabit:

55 Et símul conficiam fácilis ego quód volo.

Ipse ádeo adest: abi, écfer argentum. CH. Écfero.

CLITIPHO SYRVS

*Adulescens Servus*

IV 6 CL. Nullást tam facilis rés, quin difficílís siet, 805  
Quam invítus facias. vél me haec deambulátio,  
Quam nón laboriósá, ad languorém dedit.

Nec quícquam magis nunc métuo quam ne dénuo

5 Miser áliquo extrudar hínc, ne accedam ad BÁCchidem.

Vt té quidem di deaéque omnes quantúmst, Syre, 810

Cum istóc invento cúmque incepto pérduint!

Huiús modi mihi res sémper comminíscere,

Vbi me éxcarnufices. SY. Íbin hinc quo dígnus es?

10 Quam paéne tua me pérdidit protérvitas!

CL. Vellem hércle factum, ita méritu's. SY. Meritus? quó modo? 815

Ne me ístuc ex te priús audisse gaúdeo,

Quam argéntum haberes, quód daturus iám fui.

CL. Quid ígitur dicam tíbi vis? abin istínc? mihi

15 Amícám adduxti, quám non licitumst tángere.

SY. Iam nón sum iratus. séd scin ubi nunc sít tibi 820

Tua Bácschis? CL. Apud nos. SY. Nón. CL. Vbi ergo? SY. Apud Clíniam.

CL. Perii. SY. Bono animo es: iam árgentum ad eam déferes,

Quod eí pollicitu's. CL. Gárris. unde? SY. A tuó patre.

20 CL. Ludís fortasse me? SY. Ípsa re experíbere.

CL. Ne ego hómo sum fortunátus: deamo té, Syre. 825

SY. Sed páter egreditur. cáve quicquam admirátus sis,

Qua caúsa id fiat: óbsecundato ín loco:

Quod ínperabit fácito: loquitor paúcula.

CHREMES

CLITIPHO

SYRVS

*Senex*

*Adolescens*

*Servus*

IV 7 CH. Vbi Clítipho hic est? SY. 'Éccum me' inque.  
CL. Eccum híc tibi.

CH. Quid rei ésset dixti huic? SY. Díxi pleraque  
ómnia. 830

CH. Cape hóc árgentum ac défer. SY. I: quid stás,  
lapis?

Quin áccipis? CL. Cedo sáne. SY. Sequere hac me  
ócus:

5 'Tu hic nós, dum eximus, ínterea opperíbere:  
Nam níl est illic quód moremur diútius.—

CH. Minás quidem iam decem habet a me fília, 835  
Quas pró alimentis ésse nunc ducó datas:

Hasce órnaméntis cónsequetur álterae:

10 Porro haéc talenta dótis adposcúnt duo.

Quam múlta, iusta iniústa, fiunt móribus!

Mihi núnc relictis rébus inveniúndus est

840

Aliquís, labore invénta mea cui dém bona.

## MENEDEMVS CHREMES

*Senes II*

- IV 8 ME. Multo ómnium nunc mé fortunatíssimum  
Factúm puto esse, cúm te, gnate, intélego  
Resipísse. CH. Vt errat! ME. Te ípsum quaerebám,  
Chremes:  
Servá, quod in te est, fílium et me et fámiliam. 845
- 5 CH. Cedo quíd vis faciam? ME. Invénisti hodie fíliam.  
CH. Quid tum? ME. Hánc uxorem síbi dari volt  
Clínia.
- CH. Quaesó quid tu hominis es? ME. Quíd est? CH.  
Iamne oblítus es,  
Intér nos quid sit díctum de fallácia,  
Vt eá via abs te argéntum auferretúr? ME. Scio. 850
- 10 CH. Ea rés nunc agitur ípsa. ME. Quid narrás,  
Chremes?  
Immo haéc quidem quae apúd me est, Clitiphónis est  
Amíca. CH. Ita aiunt: ét tu credis ómnia:  
Et illum áiunt velle uxórem, ut cum despónderis  
Des qui aúrum ac vestem atque ália quae opus sunt cóm-  
paret. 855
- 15 ME. Id ést profecto: id amícae dabitur. CH. Scílicet  
Datúrum. ME. Ah, frustra sum ígitur gavisús miser.  
Quidvis tamen iam málo quam hunc amíttere.  
Quid núnc renuntiem ábs te responsúm, Chremes,  
Ne séntiat me sénsisse atque aegré ferat? 860
- 20 CH. Aegré? nimium illi, Ménedeme, indulgés. ME.  
Sine:  
Incéptumst: perfice hóc mihi perpetuó, Chremes.  
CH. Dic cóvenisse, egísse te de núptiis.  
ME. Dicám. quid deinde? CH. Mé facturum esse  
ómnia,

Generúm placere; póstreño etiám, sí voles, 865

<sup>25</sup> Despónsam quoque esse dícto. ME. Em, istuc vólueram.

CH. Tanto ócius te ut póscat et tu, id quód cupis,  
Quam ocíssime ut des. ME. Cúpio. CH. Ne tu própediem,

Vt istám rem video, istíus obsaturábere.

Sed haéc uti sunt, caútím et paulatím dabis, 870

<sup>30</sup> Si sápies. ME. Faciam. CH. Abi íntro: vide quid póstulet.

Ego dómi ero, siquid mé voles. ME. Sané volo:

Nam té scientem fáciam, quidquid égero.



## ACTVS V

MENEDEMVS      CHREMES

*Senes II*

V 1 ME. Égo me non tam astútum neque ita pérspicacem  
esse íd scio :

Séd hic adiutor méus et monitor ét praemonstratór Chre-  
mes 875

Hóc mihi praestat : ín me quidvis hárum rerum cón-  
venit,

Quaé sunt dicta in stúlto, caudex, stípes, asinus, plúm-  
beus :

5 Ín illum nil potést : exsuperat eíus stultitia haec ómnia.

CH. Óhe, desiste inquám deos, uxor, grátulando obtún-  
dere,

Tuám esse inventam gnátam : nisi illos éx tuo ingenio  
iúdicas, 880

Út nil credas íntelligere, nísi idem dictumst céntiens.

Séd interim quid illíc iam dudum gnátus cessat cúm  
Syro?

10 ME. Quós aís hominés, Chremes, cessáre? CH. Ehem,  
Menedeme, ádvenis?

Díc mihi, Cliniaé quae dixi núntiastin? ME. Ómnia.

CH. Quid ait? ME. Gaudere ádeo coepit, quási qui cupiunt núptias. 885

CH. Háhahae. ME. Quid risísti? CH. Servi vénere in mentém Syri

Cálliditates. ME. Ítane? CH. Voltus quóque hominum fingít scelus.

15 ME. Gnátus quod se adsímulat laetum, id dícis? CH. Id. ME. Idem istúc mihi

Vénit in mentém. CH. Veterator. ME. Mágis, si magis norís, putes

Íta rem esse. CH. Ain tu? ME. Quín tu ausculta.

CH. Máne *dum*, hoc prius scire éxpeto, 890

Quíd perdidideris. nam úbi desponsam núntiasti filio, Cóntinuo iniecísse verba tíbi Dromonem scílicet,

20 Spónsae vestem aurum átque ancillas ópus esse: argentum út dares.

ME. Nón. CH. Quid? non? ME. Non ínquam. CH. Neque ipse gnátus? ME. Nil prorsúm, Chremes.

Mágis unum etiam instáre, ut hodie cóncfiantur núp-tiae. 895

CH. Míra narras. quíd Syrus meus? ne ís quidem quicquám? ME. Nihil.

CH. Quam óbrem, nescio. ME. Équidem miror, qui ália tam plané scias.

25 Séd ille tuom quoqué Syrus idem míre finxit filium, Vt ne paululúm quidem subolat ésse amicam hanc Clíniae.

CH. Quid agit? ME. Mitto iam ósculari atque ámplexari: id níl puto. 900

CH. Quid est quod ampliús simuletur? ME. Váh. CH. Quid est? ME. Audí modo.

Ést mihi ultimís conclave in aédibus quoddám retro:

30 Húc est intro látus lectus, véstimentis strátus est.

CH. Quid postquam hoc est factum? ME. Dictum factum huc abiit Clitipho.

CH. Solus? ME. Solus. CH. Timeo. ME. Bacchis consecutast ilico. 905

CH. Sola? ME. Sola. CH. Perii. ME. Vbi abiire intro, operuere ostium. CH. Hem, Clinia haec fieri videbat? ME. Quid ni? mecum una simul.

35 CH. Filist amica Bacchis: Menedeme, occidi.

ME. Quam obrém? CH. Decem dierum vix mihist familia.

ME. Quid? istuc times quod ille operam amico dat suo? 910

CH. Immó quod amicae. ME. Sí dat. CH. An dubium id tibi?

Quemquamne animo tam comi esse aut leni putas,

40 Qui se vidente amicam patiatúr suam...?

ME. Quid ní? quo verba facilius dentúr mihi.

CH. Derides merito. míhi nunc ego suscenseo: 915

Quot res dedere, ubi possem persentiscere,

Ni essem lapis! quae vidi! vae miseró mihi.

45 At né illud haud ultimum, si vivó, ferent:

Nam iam... ME. Non tu te cohibes? non te respicis?

Non tibi ego exempli satis sum? CH. Prae iracundia, 920

Menedeme, non sum apud me. ME. Tene istuc loqui!

Nonne id flagitiumst, te aliis consilium dare,

50 Foris sapere, tibi non potis esse auxiliari?

CH. Quid faciam? ME. Id quod me fecisse aiebás parum.

Fac te patrem esse sentiat: fac ut audeat 925

Tibi credere omnia, abs te petere et pascere:

Nequam aliam quaerat copiam ac te deserat.

- 55 CH. Immo ábeat potius málo quovis géntium,  
 Quam hic pér flagitium ad ínopiam redigát patrem :  
 Nam si illi pergo súppeditare súmptibus, 930  
 Menedéme, mihi illaec véro ad rastros rés redit.  
 ME. Quot incómoditates hác re accipies, nísi caves !
- 60 Difficilem ostendes té esse et ignoscés tamen  
 Post, ét id ingratum. CH. Ah néséis, quam doleam.  
 ME. Vt lubet.  
 Quid hoc quód rogo, ut illa núbat nostro? nísi quid  
 est 935  
 Quod mágis vis. CH. Immo et géner et adfinés pla-  
 cent.  
 ME. Quid dótis dicam té dixisse filio?
- 65 Quid óbteuisti? CH. Dóti? ME. Ita dico. CH. Áh.  
 ME. Chremes,  
 Nequíd vereare, sí minus: nil nos dós movet.  
 CH. Dúo talenta pró re nostra ego ésse decreví satis: 940  
 Séd ita dictu opus ést, si me vis sálvom esse et rem et  
 filium,  
 Mé mea omniá bona doti díxisse illi. ME. Quám rem  
 agis?
- 70 CH. Íd mirari té simulato et íllum hoc rogitató simul,  
 Quam óbrem id faciam. ME. Quín ego vero quam  
 óbrem id facias nésceo.  
 CH. Égone? ut eius ánimum, qui nunc lúxuria et las-  
 cívía 945  
 Díffluit, retúndam, redigam, ut quó se vortat néschat.  
 ME. Quid agis? CH. Mitte: síne me in hac re gérere  
 mihi morém. ME. Sino:
- 75 Ítane vis? CH. Ita. ME. Fíat. CH. Ac iam uxórem  
 ut accersát paret.—  
 Híc ita ut liberós est aequom díctis confutábitur.  
 Séd Syrum quidem égo si vivo ádeo exornatúm dabo, 950

Ádeo depexum, út dum vivat mémínerit sempér mei :

Quí sibi me pro dérídículo ac délectamentó putat.

80 Nón, ita me di amént, auderet fácere haec viduae mú-  
lieri,

Quae ín me fecit.

CLITIPHO      MENEDEMVS      CHREMES      SYRVS

*Adulescens*

*Senes II*

*Servos*

V 2

CL. Ítane tandem quaéso est, Menedeme? út  
pater

Tam ín brevi spatio ómnem de me eiécerit animúm pa-  
tris? 955

Quód nam ob factum? quíd ego tantum scéleris admisí  
miser?

Vólgo faciunt. ME. Scío tibi esse hoc grávius multo  
ac dúrius,

5 Cuí fit: verum ego haúd minus aegre pátiór, id qui  
néscio

Néc rationem cápíó, nisi quod tibi bene ex animó  
volo.

CL. Híc patrem astare aíbas. ME. Eccum. CH. Quíd  
me incusas, Clítipho? 960

Quídquid ego huius féci, tibi prospéxi et stultitiaé tuae.

Vbi te vidi animo ésse omisso et suávia in praeséntia

10 Quae éssent prima habére neque consúlere in longitúdi-  
nem,

Cépi rationem, út neque egeres néque ut haec posses  
pérdere.

Vbi cui decuit prímo, tibi non lícuit per te míhi dare, 965

Ábii ad proxumúm, tibi qui erat: eí commisi et  
crédidi.

Íbi tuae stultítiae semper érit praesídium, Clítipho,

15 Víctus, vestitús, quo in tectum té receptes. CL. Eí mihi.

CH. Sátius est quam te ípso herede haec póssidere Báčhidem.

SV. Díspérii : sceléstus quantas túrbas concivi ínsciens ! 970

CL. Émori cupió. CH. Prius quaeso dísce, quid sit vívere.

Úbi scies, si dísplicebit víta, tum istoc útitor.

20 SV. Ére, licetne ? CH. Lóquere. SV. At tuto. CH. Lóquere. SV. Quae istast právitas

Quaéve amentíást, quod peccavi égo, id obesse huic ? CH. Ílicet.

Né te admisce : némo accusat, Síyre, te : nec tu arám tibi 975

Néc precatorém pararis. SV. Quid agis ? CH. Nil suscénseo

Néc tibi nec tíbi : nec vos est aéquom quod faciό mihi.—

25 SV. Ábiit ? vah, rogásse vellem CL. Quid ? SV. unde peterem míhi cibum :

Íta nos alienávit. tibi iam esse ád sororem intéllego.

CL. Adeón rem rediisse, út periculum etiam á fame mihi sít, Syre ! 980

SV. Modo líceat vivere, ést spes CL. Quae ? SV. nos ésuriturós satis.

CL. Inrídes in re tánta neque me quícquam consilio ádiuvas ?

30 SV. Immo ét ibi nunc sum et úsque id egi dúdum, dum loquitúr pater :

Et quántum ego intellégere possum, CL. Quid ? SV. non aberit lóngius.

CL. Quid [id] érgo ? SV. Sic est : nón esse horum te árbítror. CL. Quid istúc, Syre ? 985

Satin sánus es? Sy. Ego dícam, quod mi in méntemst:  
tu diiúdice.

Dum istís fuisti sólus, dum nulla ália delectátio

35 Quae própior esset, te índulgebant, tíbi dabant: nunc  
fília

Postquámst inventa véra, inventast caúsa qua te expél-  
lerent.

CL. Est véri simile. Sy. An tu ób peccatum hoc ésse  
illum iratúm putas? 990

CL. Non árbitror. Sy. Nunc áliud specta: mátres omnes  
filiis

In péccato adiutríces, auxilio in paterna iniúria

40 Solent ésse: id non fit. CL. Vérum dicis: quíd ergo  
nunc faciám, Syre?

Sy. Suspícionem istánc ex illis quaére: rem profér pa-  
lam.

Si nónc est verum, ad mísericordiam ámbos adducés  
cito, 995

Aut scíbis cuius sis. CL. Récte suades: fáciam. Sy.  
Sat recte hóc mihi

In méntem venit: nám quam maxume huíc vana haec  
suspício

45 Erit, tám facillumé patris pacem in léges conficiét suas.  
Etiam haúscio an *iam* uxórem ducat ác Syro nil grátiae.  
Quid hoc aútem? senex exít foras: ego fúgio. adhuc  
quod fáctumst, 1000

Mirór non iusse me ílico adripi: ád Menedemum hunc  
pérgam.

Eum míhi precatorém paro: seni nóstro nil fidei hábeo.

SOSTRATA

CHREMES

*Mulier**Senex*

V 3 So. Profecto nisi cavés tu homo, aliquid gnáto conficiés mali :

Idque ádeo miror, quó modo

Tam inéptum quicquam tibi venire in méntem, mi vir,  
pótuerit. 1005

CH. Oh, périgin mulier ésse? nullamne égo rem umquam  
in vitá mea

5 Voluí, quin tu in ea ré mihi fueris ádvorsatrix, Sós-  
trata?

At sí rogem iam, quíd est quod peccem, aut quam óbrem  
hoc facias : néscias,

In quá re nunc tam cónfidenter réstas, stulta. So. Ego  
néscio?

CH. Immó scis potius, quám quidem redeat *de íntegro*  
haec orátio. So. Oh, 1010

Iníquos es, qui mé tacere dé re tanta póstules.

10 CH. Non póstulo iam : lóquere : nilo mínus ego hoc fa-  
ciám tamen.

So. Fácies? CH. Verum. So. Nón vides quantúm  
mali ex ea re éxcites?

Súbditum se súspicatur. CH. 'Súbditum' ain tu? So.  
Síc erit,

Mí vir. CH. Confitére. So. Au te obsecro, ístuc ini-  
micís siet. 1015

Égon confitear meúm non esse filium, qui sít meus?

15 CH. Quid? métuis ne non, quóm velis, convíncas esse  
illúm tuom?

So. Quod filiast invénta? CH. Non : sed quód [magis  
credundum siet

Id quod est consimilis moribus



Convinces facile ex te natum: nam] tui similis ést  
probe. 1020

Nám illi nil vitíst relictum, quín sit idem itidém tibi.

20 Túm praeterea tálem nisi tu núlla pareret fílium.

Séd ipse egreditur, quám severus: rém cum videas, cén-  
seas.

CLITIPHO

SOSTRATA

CHREMES

*Adolescens*

*Mulier*

*Senex*

V 4 CL. Si úmquam ullum fuit témpus, mater, cum égo vo-  
luptatí tibi

Fúerim, dictus fílius tuos vóstra voluntate: óbsecro, 1025  
Éíus ut meminerís atque inopis núncc te miserescát mei;  
Quód peto aut voló, parentis meós ut conmonstrés  
mihi.

5 So. Óbsecro, mi gnáte, ne istuc ín animum inducás  
tuom,

Álienum esse té. CL. Sum. So. Miseram me, hócine  
quaesisti óbsecro?

Íta mihi atque huic sís superstes, út ex me atque ex hoc  
nátus es: 1030

Ét cave posthac, sí me amas, umquam ístuc verbum ex  
te aúdiam.

CH. Át ego, si me métuís, mores cáve in te esse istos  
séntiam.

10 CL. Quós? CH. Si scire vís, ego dicam: gérro, iners,  
fraus, hélluo,

Gáneo, damnósus: crede, et nóstrum te esse crédito.

CL. Nón sunt haec paréntis dicta. CH. Nón, si ex  
capite sís meo 1035

Nátus, item ut aiúnt Minervam esse éx Iove, ea causá  
magis

Pátiar, Clitiphó, flagitiis tuís me infamem fieri.

15 So. Dí istaec prohibeánt. CH. Deos nescio: égo quod potero, sédulo.

Quaéris id quod habés, parentis: quód abest non quaerís, patri

Quó modo obsequáre et ut serves quód labore invénit. 1040

Nón mihi per fallácias addúcere ante oculós...pudet

Dícere hac praesénte verbum túrpe: at te id nulló modo

20 Fácere pudit. CL. Éheu, quam nunc tótus displiceó mihi,

Quám pudet: neque quód principium cápiam ad placandúm scio.

MENEDEMVS CHREMES SOSTRATA CLITIPHO

*Senes II*

*Mulier*

*Adulescens*

V 5 ME. Énim vero Chremés nimis graviter crúciat adulescéntulum 1045

Nímisque inhumane: éxeo ergo ut pácem conciliem. óp-tume

Ípsos video. CH. Ehém, Menedeme, cúr non accersí iubes

Fíliam et quod dótis dixi firmas? So. Mi vir, te óbsecro

5 Né facias. CL. Pater, óbsecro mi ignóscas. ME. Da veniám, Chremes:

Síne te exorent. CH. Méa bona ut dem BÁCchidi donó sciens? 1050

Nón faciam. ME. At id nos nón sinemus. CL. Sí me vivom vís, pater,

Ígnosce. So. Age, Chremés mi. ME. Age quaeso, né tam offirma té, Chremes.

CH. Quíd istic? video nón licere ut coéperam hoc per-  
téndere.

10 ME. Fácis, ut te decét. CH. Ea lege hoc ádeo faciam,  
sí facit

Quód ego hunc aequom cénseo. CL. Pater, ómnia fa-  
ciam: ínpera. 1055

CH. Vxorem ut ducás. CL. Pater. CH. Nil aúdio.  
So. Ad me récipio:

Fáciet. CH. Nil etiam aúdio ipsum. CL. Périi. So.  
An dubitas, Clítipho?

CH. Ímmo utrum volt. So. Fáciet omnia. ME. Haéc  
dum incipias, grávia sunt,

15 Dúmque ignores: úbi cognoris, fácilia. CL. Faciám,  
pater.

So. Gnáte mi, ego pol tibi dabo illam lépidam, quam tu  
fácile ames, 1060

Fíliam Phanócratae nostri. CL. Rúfamne illam vírgi-  
nem,

Caésiam, sparso óre, adunco náso? non possúm, pater.

CH. Héia, ut elegáns est: credas ánimum ibi esse. So.  
Aliám dabo.

20 CL. Ímmo, quandoquidém ducendast, égomet habeo pró-  
pemodum

Quám volo. So. Nunc laúdo, gnate. CL. Archónidi  
huius fíliam. 1065

So. Sátis placet. CL. Pater, hóc nunc restat. CH.  
Quíd? CL. Syro ignoscás volo

Quaé mea causa fécit. CH. Fiat. CANTOR. Vós va-  
lete et plaúдите.

# TABLE OF METRES.

V.	1	ad 174	iambici senarii
„	175	et 177	trochaici octonarii
„	176		trochaicus septenarius
„	178		trochaicus dimeter catalecticus
„	179	et 180	trochaici septenarii
„	181	ad 241	iambici octonarii
„	242	ad 256	trochaici septenarii
„	257	ad 264	iambici octonarii
„	265	ad 311	iambici senarii
„	312		trochaicus septenarius
„	313		trochaicus octonarius
„	314	ad 339	trochaici septenarii
„	340	ad 380	iambici senarii
„	381	ad 397	trochaici septenarii
„	398	ad 404	iambici octonarii
„	405	ad 561	iambici senarii
„	562	et 563	trochaici octonarii
„	564		trochaicus septenarius
„	565		iambicus octonarius
„	566		iambicus quaternarius
„	567	ad 569	trochaici octonarii
„	570.	571. 573	trochaici septenarii
„	572	et 574	trochaici octonarii
„	575	ad 578	iambici octonarii
„	579		trochaicus septenarius
„	580	ad 582	trochaici octonarii
„	583	et 584	trochaici septenarii
„	585	ad 588	iambici octonarii
„	589	et 590	iambici senarii
„	591	ad 613	trochaici septenarii
„	614	ad 622	iambici octonarii
„	623	ad 667	trochaici septenarii
„	668	ad 678	iambici octonarii
„	679	ad 707	iambici septenarii
„	709	ad 722	trochaici septenarii
„	723	ad 748	iambici septenarii
„	749	ad 873	iambici senarii
„	874	ad 907	trochaici septenarii
„	908	ad 939	iambici senarii
„	940	ad 979	trochaici septenarii
„	980	ad 999	iambici octonarii
„	1000	ad 1002	iambici septenarii
„	1003		iambicus octonarius
„	1004		iambicus quaternarius
„	1005	ad 1012	iambici octonarii
„	1013	ad 1016	trochaici septenarii
„	1017	et 1018	iambici octonarii
„	1021	ad 1067	trochaici septenarii

## NOTES.

N.B.—Letters or words printed in the text in *italics* are due to conjecture and not given by the MSS.; letters or words in square brackets are given by MSS. but not needed.

**Didascalía.** Διδασκαλία, historical notes on the first production of a play, were systematically collected by the Alexandrine scholars and affixed to the ὑπόθεσις (*argumentum*) of Greek plays. Following this practice the Roman grammarians from 150 B.C. collected similar particulars about the plays of their Dramatists. Especially noteworthy is *M. Terentius Varro* (*De actionibus scenicis*). These *didascalíae* depended originally on notices preserved in the actors' copies of the plays.

From the *Didascalía* to the *Hauton Timorumenos* we learn that it was taken from a Greek play of Menander's, acted at the Megalensian games when Lucius Cornelius Lentulus and Lucius Valerius Flaccus were curule aediles, that the manager was Ambivius Turpio, the music written by Flaccus (slave) of Claudius, that it was acted on the first occasion with unequal flutes, then on the second occasion with two right-hand flutes, it was composed third of Terence's plays in the consulship of Manius Juventius Thalna and Ti. Sempronius Gracchus.

[The two kinds of *Didascalíae* confuse the consuls' names, the Calliopian adds L. Atilius Praenestinus to Ambivius in the management. Probably the play was produced 163 B.C. and revived 146 B.C.]

**Graeca** (sc. *fabula*) **Menandru** (sc. *est*). 'The Greek original is a play of Menander.'

Menander's Greek play had the same name, viz. 'Εαυτὸν τιμωρούμενος, 'the man who punished himself,' 'the Self-Tormentor.' Other Greek plays similarly named are 'Εαυτὸν πενθῶν (*Damoxenus*), 'Εαυτοῦ ἐρῶν (*Antiphanes*), and 'Τφ' ἐαυτῶν πλανώμενοι (*Dexicrates*).

There is an allusion to the title of the play in v. 81. The few fragments of Menander's play that survive will be found in Meineke (Com. Graec. Frag.) vol. IV. p. 111. As Terence himself in the Prologue writes *Hauton* (not *Heauton*) *Timorumenos*, it seems better to adopt the contracted form, but many critics prefer to use the longer. *Menandru* = *Μενάνδρου*, gen. of *Μένανδρος*. Gk -ου is represented by Latin *u* also in *timorumenos* = *τιμωρούμενος*.

The *ludi Megalenses* or *Megalensia* were introduced into Rome B.C. 204, when a statue of Cybele (*μεγάλη θεός*) was brought to Rome by P. Scipio Nasica (Liv. XXIX. 14). These games took place April 4th—9th, and were given by the curule aediles as *curatores ludorum solennium*. The occasions on which plays were produced were (1) the *ludi Romani* or *maximi* in Sept. on four consecutive days, given by the curule aediles, (2) the *Megalensia* in April, scenic after 194 B.C., (3) the *ludi plebei* in Nov., given by the plebeian aediles, (4) the *ludi Apollinares* in July, given by the *praetor urbanus*. To these may be added extraordinary occasions such as *ludi funebres* and dedications.

*L. Ambivius Turpio* was the manager of a troupe of actors. He would be a freedman and the actors his slaves. The social position of actors was low, and their remuneration depended upon the success of the piece. Originally the poet produced his own piece, but by the time of Terence the aediles arranged with the poet and then contracted with the manager. *Turpio* was a distinguished actor (Cic. de Senect. 14) and is coupled with the famous *Roscus* (Tac. Dial. 20).

**egit**, sc. *fabulam*: see note on Prol. v. 4.

*Flaccus*, slave of *Claudius*, set the play to music. He wrote the music for the overture, to fill up pauses and the accompaniments, and probably played it himself. Scenes in the ordinary iambic metre were not accompanied. They are known as *Diverbium* or *Deverbium* 'dialogue,' and marked in some MSS. DV. All other scenes, lyrics proper and semi-lyrical metres, are known as *Cantica*, marked C, and accompanied. Besides the appropriate accompaniment for these scenes the 'composer' had to fill up the time before the play commenced and the pauses between the scenes. The music was very simple, and played upon a double-flute. We can distinguish the music (a) according as the *tibiae* were *pares* (as in *Andr.* and *Hec.*), or *impares* (as in *Phorm.*). When *tibiae pares* were used the mood (Dorian, Phrygian, Lydian) did not vary throughout the piece. With *tibiae impares* there was a change of moods. (b) According as the *tibiae* were *dextrae*, high-pitched, treble flutes, or *sinistrae*, lower or bass flutes. From this

*Didascalia* it seems that the music used on the occasions of the first and second representations was different. For at the first representation *tibiae impares* were used, at the second two treble flutes.

The plays composed earlier than the *Hauton Timorumenos* were the *Andria* and the *Hecyra*. See p. xiii.

**Periocha.** A short Argument or 'Table of Contents' (περιοχή) in metrical form was prefixed to each of the plays. Those prefixed to Terence are the work of *Gaius Sulpicius Apollinaris* of Carthage (150 A.D.), the teacher of *Aulus Gellius*, and the Emperor *Pertinax*. *Apollinaris* also wrote the summaries of the Books of the Aeneid and in all probability the non-acrostic Arguments to Plautus.

His *περιοχαί* to Terence's plays are of 12 lines each, written in iambic senarii and imitating the prosody and language of the date of the plays.

2. **durus pater**, 'a hard-hearted father (Menedemus) forced his son Clinia, because he was in love with Antiphila, to go to the war.' The scene of the war is Asia Minor, the war one of those waged by the Diadochi among whom the empire of Alexander the Great was divided.

3. **animique sese angebat**, 'and, repenting what he had done, tortured himself in mind.' *Animi* is a locatival genitive, found of anxiety of mind after *anxius*, *dubius*, *pendens*, &c. See note on v. 727.

4. **ut reversust**, i.e. 'when Clinia returned, unknown to his father he turns aside into Clitipho's house,' i.e. into the house of Chremes, whose son Clitipho was. *Devortitur* used of turning into a house or inn when coming from a journey: hence *devorticulum*.

5. **is** = Clitipho.

7. **et**, 'when Clinia sent to summon his much-desired Antiphila, both her friend Bacchis came and Antiphila herself, dressed as a slave-girl.' The alternative *ut eius Bacchis venit amica*, 'Bacchis came in the character of his mistress, &c.,' seems to me very harsh.

8. **factum id quo**, i.e. *id factum est quo*, 'this was done that Clitipho might keep his father (Chremes) in the dark.' *Celare*, like verbs of concealing in Greek, takes an acc. of the person from whom a thing is concealed as well as an acc. of the thing concealed. It has been proposed to read *suam* for *suum*, 'that he might hide his mistress from his father.' Cf. *nostram hanc*, Eun. 361. This is more forcible but not a necessary change.

9. **hic** = Clitipho, *meretriculae* = Bacchidi.

11. **reperitur**, sc. *esse*.

12. *allam*, i.e. other than Bacchis.

**Personae.** The names of the characters require little comment. Terence has a bad habit of giving standing names to his characters, names which recur in different plays, and prevent his readers from attaching clear and definite ideas to the several characters.

The names are ordinary names taken from Greek Comedy. *Syrus* and *Phrygia* are instances of slaves named from their birthplace. Compare *Syra* and *Phryx*. *Clinia* = Κλεινίας, cf. *Leonida* = Λεωνίδας, *sycophanta* = συκοφάντης.

It will be remembered that there was at this time no permanent theatre at Rome. Wooden theatres with rows of seats were built regularly each year after 145 B.C.; the first stone theatre was the *Theatrum Magni*, completed by Pompey 55 B.C. The scenic displays at the time of Terence took place in the neighbourhood of the temple of the god in whose honour the festival was held. A temporary wooden stage was put up, the audience stood unless they chose to have their own seats brought for them.

The use of masks came in soon after Terence's death. In his lifetime wigs were used to shew the audience the kind of character intended. Thus *Chremes* and *Menedemus* as old men would wear white wigs and use walking-sticks. The young men, *Clitipho* and *Clinia*, wore black wigs, the slaves *Syrus* and *Dromo*, red wigs. The colour of the wig informed the spectators at once what part they were about to play. The female parts were taken by men. On the Greek and Roman (until a late date, see *Donatus* on *Andr.* 716) as on the Shaksperian stage, women did not appear. The scene of the original Greek play is kept, and is most commonly Athens, here a *deme* near Athens. The characters wore the Greek dress, *pallium*. Hence the plays of *Plautus* and *Terence* are *palliatae*, as distinguished from *togatae*, plays in which the *toga* was worn and Italian life depicted. One play only was presented on each day. The performance commenced about noon and ended about 2.30 p.m., in time for the spectators to return home for dinner.

The rule that there should not be more than three actors was not observed. Five actors are required in the present play.

**Prölogus** from the Greek πρόλογος, like *pröörino* from προπίνω, *prö-pola* from προπώλης, &c.

The Prologue (πρόλογος) is technically defined by Aristotle as that part of the play which precedes the entrance of the Chorus. In the New Comedy at Athens and in Roman Comedy the Chorus has disappeared. Euripides more than anyone else is responsible for the use



of the Prologue in something approaching to our acceptation of the term. Much that he expressed by a Prologue the writers of the Old Comedy, as Aristophanes, conveyed in the course of the play by means of what is known as the *παράβασις*. In this the Chorus came forward, faced the spectators, and delivered in the poet's name anything he wished to say on the subject of the play itself or of current politics. But in the New Comedy there are no politics. Menander and his brother poets deal with the follies and foibles of every-day life. They are not political satirists, but treat of ordinary life and manners. With them the Prologue was employed merely to explain what the audience needed to know about the play, and to ask the good-will of the spectators. And this is the use of the Prologue in Roman Comedy. But to these two objects, (1) to explain the source of the play, (2) to enlist the sympathy of the house, Terence added a third. In his Prologues he defends himself from the attacks of a rival whom he speaks of as *vetus poeta*, one *Luscius Lanuvinus*. In other words the Prologues of Terence are polemical as well as explanatory.

The Prologue formed no part of the play proper. It was not delivered by one of the characters of the piece, but by an actor in a special appropriate dress *ornatu prologi*. This duty was commonly undertaken by a young actor. The present case is an exception to that rule. *Ambivius Turpio* himself delivers it, as he has a special request to make.

This Prologue (1) states the origin of the play 1—9, (2) deals with two charges brought against the poet 10—34, (3) appeals to the favourable judgment of the audience 35—52.

The metre is the ordinary metre of dialogue, the iambic senarius (see p. xiv.), e.g. *nēcui | sīt vōst||rūm mī|rūm cūr || pārtīs | sēnī ||*.

The intricate question, whether there are gaps in the Prologue or lines that did not originally belong to it, is omitted, as far as possible, as being beyond the scope of this edition.

1. *necui sit vostrum mirum, cur*, 'lest to any of you it should be surprising why,' i.e. 'lest any one of you should wonder why.' *Vostrum* is partitive gen. after *necui*, dat. of *nequis*, just as it is partitive gen. in v. 8 after *partem maxumam*, 'the greatest part of you,' i.e. 'most of you.'

*partis seni*, 'the poet (Terence) has assigned to an old man a part which belongs to young men.' The delivery of the Prologue by an old and experienced actor like *Ambivius Turpio*, the manager and best actor, was quite exceptional and undertaken for a special purpose. *Partis*, also written in old Latin *parteis*, is acc. plur. This form is

found with nouns in *-i-* stems. The plur. *partes*, not *pars*, is always used in this sense of a theatrical part, a rôle. So v. 10.

3. *deinde quod veni eloquar*, 'then (when I have done so) I will explain what I have come for.' 'What he has come for' is explained in the last part of the Prologue. *quod veni*, lit. 'the thing as to which I have come,' i.e. *quod* is acc. of limitation with *veni*.

4. *ex integra Graeca integram comoediam*, 'I am going to put upon the stage to-day an entire (Latin) play adapted from an entire Greek play.' *Comoediam* and *Hauton timorumenon* are accs. in apposition. By 'an entire Latin play taken from an entire Greek play' he means that the plot has been drawn from one Greek play only, that he has not used several Greek plays to make one Latin play, by the process technically called *contaminatio*; see note on v. 17. *Integra* is contrasted with *contaminata* in the same way Cic. Top. 18. 69. *Agere fabulam*, 'to represent,' 'put upon the boards,' *actor*, 'director.' Cf. v. 36, Phorm. 10 and 33, Hec. 18, 44, &c.

5. *Hauton timorumenon*, i.e. *ἐαυτὸν τιμωρούμενον*, 'punishing himself.' Terence uses in this line the contracted reflexive pronoun *αὐτὸν*, not the longer form *ἐαυτόν*. Scan *hōdītē | sum āctūr|-ūs Hāūt|ōn tī|mōrū|mēnōn*. The vowel in *sum* is elided before the following vowel. So *-am* is elided in *novam* v. 7. Cicero, Tusc. Disput. III. 27. 65, translates the title '*ipse se puniens*'; Horace alludes to it, Sat. 1. 2. 21, *ita ut pater ille, Terenti fabula quem...inducit, non se peius cruciaverit*.

6. *duplex*, 'which from a single plot has been made double.' This is difficult. Some have supposed the reference to be to the *two* fathers, *two* lovers, *two* mistresses and *two* slaves of the play. But if there was only one of each in Menander's play, this line is hardly consistent with v. 4. Others explain that two plays were now founded on a single story, that is one Latin play and one Greek play, just as the author of the Latin play and the author of the Greek play are distinguished in vv. 7, 8. Others suppose the line to belong to the Prologue of the *Andria*, in which this doubling process did take place. The line is most likely due to some grammarian, and should be bracketed.

7. *novam*, 'a new play,' because it has not been translated by any Roman author previously.

*nunc qui scripserit*, 'now I would tell you who has written the play (Terence), and whose the Greek play is (Menander's), did I not think that most of you know already.' The recital of the name, &c. of the play (*tituli pronuntiatio*) took place before the delivery of the Prologue; the audience therefore were in possession of the names.

8. **cuius**, nom. sing. fem. of the possessive adj. of the relative, i.e. of *cuius* -a -um from *qui*. Cf. *cuius pecus?* Verg. Ecl. III. 1.

10. **paucis dabo**, 'I will explain in a few words why I have learnt this rôle.' *Dabo* = 'I will explain.' Cf. *da*, 'tell me' ) (*accipe*, 'listen,' i.e. 'let me tell you': Verg. Ecl. I. 19 *sed tamen iste deus qui sit da, Tityre, nobis*).

11. **oratorem non prólogum**, 'an envoy, not a prologue.' *Orator* is originally 'one who comes to make a request.' The word is used as in this passage Hec. Prol. 9 *orator ad vos venio ornatu prologi*.

12. **vostrum iudicium fecit**, 'he has made the decision yours,' i.e. 'he has placed the decision in your hands' = *vos iudices fecit*. Cf. Adelph. Prol. 4 *indicio de sese ipse erit, vos iudices*.

**me actorem dedit**, 'he has assigned me to plead his cause.' *Actor* is used in its legal sense of 'pleader.'

13. **si hic actor**, 'if only this pleader shall achieve as much in eloquent delivery as he who wrote the speech I am going to deliver has achieved in happy origination.' My success, says Turpio, will not be doubtful if I can perform my part as well as the poet has done his. *Facundia* and *cogitare* refer to the two constituent parts of oratory, a good delivery and a suitable choice of matter. The former is technically known as *elocutio* (*pronuntiatio*), the latter as *inventio*. *A facundia* = 'reckoning from the side of eloquence,' 'in the matter of eloquence.' Cf. Plaut. Aul. 184 ME. *Ain tu te valere?* EU. *Pol ego haud perbene a pecunia* (sc. *valeo*), i.e. 'I'm not very flourishing in the matter of money.' Epid. 129 *A morbo valui, ab animo aeger fui*. *Hic*, pointing to himself, used of the first person as v. 356 *huic homini* = *mihi*.

15. **quam dicturus sum**. Scan *dīctūr'ūs sūm*. The final *s* was not sounded. Cicero Orat. 48. 161 tells us that it was only during his lifetime that the dropping of final *s* fell into disuse. This slurring of *s* will help us to understand why *s* before another consonant in the middle of a word does not necessarily make the preceding syllable long. E.g. *iste, istic, adēst, potēst*, &c.

16. **nam quod rumores**, &c., 'as to the fact that (whereas) ill-natured persons have spread reports.' *Nam* is merely a particle of transition serving to introduce the sentence, cf. Adelph. 15: *distulerunt* = 'have carried in different directions' and so 'spread.'

**malivoli**, under cover of the plur. Terence refers more particularly to the 'old poet,' *Luscius Lanuvinus*, whom he refers to and whose attacks he meets in the Prologues generally. See Andr. Prol. 15, Phorm. Prol. 1, Adelph. Prol. 1.

17. **contaminasse**, sc. *Terentium* as subj. to the infin. The verb *contaminare*, the noun *contaminatio* are technically used by Terence in the sense of bringing together several Greek plays to form a single Latin play. To obtain a greater variety of incident and a more complicated plot, Terence adapted from two Greek plays at once. *Contāminare*, i.e. *contagminare*, means merely 'to mingle together.' No necessary sense of 'defiling' attaches to the word, e.g. Lucr. III. 883 *sensuque suo contaminat (corpus) astans*, 'impregnates,' i.e. 'attributes his own feelings to a dead body.' As an illustration of this practice of Terence, his play the *Andria* was founded upon two plays of Menander's, viz. *Ἀνδρία* and *Περύθλια*; or, to put it technically, Terence 'contaminated' the *Ἀνδρία* and *Περύθλια* to make the *Andria*.

*Multas...paucas* represent the exaggerated language of the charge. Terence had at this time written only two plays, *Andria* and *Hecyra*, and of these the first only was 'contaminated.'

18. **factum id esse**, 'the poet does not deny that this has been done.' *Factum id esse*=*se contaminasse*. Terence then admits the first charge. Moreover he declares that he does not regret it, and will do it again in the future. The same charge is met more fully Andr. Prol. 15.

19. **neque se pigere**—*autumat*, i.e. *et autumat se non pigere et deinde facturum*. Split up *neque* into *et non*.

20. **habet bonorum exemplum quo exemplo**, 'he has the precedent of good authorities, and on the strength of that precedent,' &c. *Exemplum quo exemplo* is a construction familiar in Caesar. It will be found also Hec. Prol. 10, 11 *eodem ut iure uti senem liceat, quo iure sum usus adolescentior*.

*bonorum* is explained, Andr. Prol. 18, to be Naevius, Plautus, Ennius, the greatest of his predecessors.

22. **tum**, the second charge, viz. that Terence has come forward as a play-writer without any previous training. *Malivolis vetus poeta* is Lucius Lanuvinus as v. 16.

23. **repente ad studium hunc se adplicasse musicum**, 'that Terence has all of a sudden (i.e. without any preparation) turned his attention to belles lettres.' *Studium musicum* here=*ars musica*, Phorm. Prol. 17. *μουσική* in Greek is often used in the sense of a 'liberal education.' No doubt the special reference is to *dramatic poetry*, but *studium musicum* will properly include all polite learning, literature generally.

24. **amicum ingenio fretum, haud natura sua**, 'relying on the

talents of his friends, not his own natural abilities.' *Ingenium* and *natura* both mean the same thing, viz. natural endowments, but the former is the nobler word of the two: *ingenio* and *natura* are ablatives governed by *fretum*; *amicum* is the short gen. pl. for *amicorum*, as *nummum* for *nummorum*, &c. The form in *-um* is the older, but is gradually superseded by the longer form in *-orum*, Roby L. G. 365.

The allusion is to the intimacy of Terence with Scipio and Laelius. His enemies declared the plays were theirs rather than his. We may probably suppose that Terence read his plays to his noble friends and profited by their suggestions. It will be noticed that he is at little trouble to refute the charge, which was hardly less complimentary to him than flattering to his patrons.

25. **arbitrium vostrum**, &c., 'your decision, your judgment shall be final,' i.e. I neither admit nor deny the charge: I simply leave you to decide.

26. **oratos vos omnis volo**, sc. *esse*, 'I wish you all to be entreated.' Ambivius is *orator*, his words *oratio*, his hearers *orati*. *Omnis*, acc. plur. as *partis* v. 10.

27. **ne plus iniquom possit quam aequom oratio**, 'not to let the words of the prejudiced have more weight than the words of the unprejudiced.' *Iniquom* and *aequom* short gen. pl. as v. 24. The poet naturally regards his friends as *aequi*, his adversaries as *iniqui*.

28. **date crescendi copiam**, 'give an opportunity of rising (to those) who give you an opportunity of witnessing new plays.'

29. **novarum spectandi copiam**, instead of *copiam spectandarum novarum* (sc. *fabularum*), is unusual. It is sometimes explained by saying that *spectandi* and *novarum* are both genitives dependent on *copiam*, so that the construction is (1) *copiam spectandi*, (2) *copiam novarum*. But as the gerund is the verbal noun, it is simpler to say that it has the construction of a noun here, 'an opportunity of the seeing of new plays,' i.e. *spectandi* is gen. after *copiam*, and *novarum* is gen. after *spectandi*. In Phorm. 176 is read *ut neque mihi eius sit mittendi nec retinendi copia*, 'so that I have no opportunity either of getting rid of her or of keeping her.' There the construction is the same as in the present passage, viz. *copia mittendi eius*, *eius* being gen. after *mittendi*, but instead of *eius* *ius* should be read, which alters the case. But Hec. 372 *eius videndi cupidus* is the same, i.e. *videndi* is gen. after *cupidus*, *eius* (feminine) gen. after *videndi*. Cp. Plaut. Capt. 848 *nominandi istorum tibi erit magis quam edundi copia*, and 1004 *lucis tuendi copiam*, Cic. Inv. II. 2 *exemplorum eligendi potestas*, and Lucr. v. 1225 with

Munro's note. Roby L. G. 1396 explains by saying that the object is attracted into the gen. though the gerund is unchanged.

30. *sine vitis: ne ille pro se dictum existumet*, '(plays) without faults' (I say plays without faults), 'lest that poet—Luscius Lanuvinus—should think this is said in his defence.' It is not enough to produce fresh plays. They must be perfectly constructed. And this condition will dispose of Luscius' claims to your favour.

31. *qui nuper fecit*, &c., 'who recently represented (on the stage) how the people gave way to a slave running in the street.' Slaves arriving in a great hurry and clearing a way for themselves as they run the length of the long Roman stage are a common feature in earlier comedy. Plautus has many such scenes, and Luscius, we must suppose, had recently shewn such a scene. But Terence condemns the practice as in bad taste. He considers it indecorous that free citizens should be hustled by frantic slaves.

32. *decesse*, short form=*decessisse*. See note on v. 340.

*cur insano serviat?* sc. *populus*, 'why should the people make themselves the slaves of a madman?' The slave is called *insanus* because of his frantic haste and his mad presumption in expecting his betters to make way for him.

33. *de illius peccatis*, &c., 'Terence, when he shall exhibit other new plays, will say more about the faults of Luscius, unless he puts an end to his calumnies.' Cf. Andr. prol. 22, 23.

34. *nisi...facit*. The pres. indic., of an action about to be commenced, after *si* and *nisi* is common in comic idiom. For instances see Sonnenschein on Plaut. Rud. 197.

35. *adeste aequo animo*. Cf. Andr. prol. 24.

36. *statariam*, 'put it in my power to represent a quiet play without interruption.' The play was said to be 'quiet,' as opposed to *motoria* (*fabula*), a 'bustling' play, full of exciting incident like the Eunuchus. In the same way the Hecyra is *stataria*, the Phormio *motoria*. It was specially to secure a quiet hearing that Ambivius Turpio came forward, in contravention of the common practice, to deliver the Prologue himself.

37. *ne semper...adsidue agendi sunt mihi*, 'that I may not always continually have to act.' *Servos agendus est mihi*='the slave (i.e. the part of the slave) is to be acted by me,' i.e. 'I have to act the slave.' The gerundive *agendi* is plur. after the different sing. subjects *servos*, *senex*, &c. The characters enumerated are the stock persons of Comedy.

40. *clamore summo, cum labore maxumo*, 'bawling at the top of

my voice, with the utmost exertion,' *clamore* abl. of manner, *cum* of attendant circumstances = 'accompanied with.'

41. **mea causa causam hanc iustam esse**, 'for my sake bring yourselves to believe that this is a fair plea,' or to keep up the play of sound *causa causam*, 'believe, please, my plea to be a fair one.' *Mea* is scanned as one syllable by synizesis. So the cases of *is* and *deus* are treated, also *dies*, *diu*, *scio*, &c., see p. xvii.

43. **seni**. Turpio was now an old man, and might claim to be spared.

44. **siquae laboriosast**, 'if a play involves exertion.' Adjectives in -*osus* (-*onsus*) mean 'full of.' Thus *laboriosus* 'full of labor,' *formosus* full of *forma*, *dolosus* full of *dolus*, &c.

**ad me curritur**, 'there is a rush to me.' *Curritur*, impersonal.

45. **si lenis est, ad alium defertur gregem**, 'if it is a quiet play it is offered to another troupe of actors.' *Lenis* = *stataria* v. 36. *Grex* and *caterua* are used to denote the company of actors, as Phorm. prol. 32.

46. **in hac est pura oratio**, 'in this play the diction is pure,' i.e. free from specious embellishment, as Hor. Sat. I. 4. 54 *puris versum perscribere verbis*. Purity of style Terence aimed at above everything. The elegance and grace of his language constitute his special charm. Caesar in his famous epigram addresses him as *puri sermonis amator*, and goes on to remark the want of *vis comica*, which is his great defect.

47. **in utramque partem**, 'make the trial what my powers (as an actor) can do in both directions,' i.e. as an actor of *statariae* as well as *motoriae*.

48—50. These three lines recur in the Prologue of the Hecyra, 49—51, to which they probably belong. 'If I have never covetously set a price upon my skill, and have always accounted it the greatest gain to do all in my power for your enjoyment.'

**eum**, we should have expected *id* used substantivally and explained by *quam maxume servire*: but the attraction of *id* to the gender of *quaestum* is in accordance with the regular Latin idiom. See Roby L. G. 1068 and Sall. Cat. 7 *eas divitias, eam bonam famam putabant*, 'they considered this conduct to be (equivalent to) wealth, &c.'

51. **exemplum statuite in me**, 'establish a precedent in my case.' See note on v. 108.

**adulescentuli**, in contrast to himself as *senex*, v. 43. He means probably both young poets and young actors. There may be a special

reference to the young actors by whom the Prologues were usually spoken.

The best re-arrangement of this Prologue is Dziatzko's. He places the lines in the following order: 1—3, 11—15, 4—5, 6 is bracketed, a gap is marked, then 16—52.

ACT I, SCENE I (53—174), Iambic senarii.

The division into Scenes is regularly found in the MSS. of Plautus and Terence: the division into Acts is late in date. It is retained merely for convenience, not as having any authority.

The regular background (*scaena*) of the Roman stage represented the front of ordinary houses on the street, with an alley<sup>2</sup> (*angiportus*) running between them. The houses here are Chremes' and Menedemus'.

The scene of a *comoedia palliata* is a Greek town, usually Athens, here probably the neighbourhood of Athens rather than Athens itself.

The house-fronts had doors which opened outwards upon the stage (*proscenium*, *pulpitum*) for exit and entrance, but there was no provision for shewing an interior. Hence conversations must take place in the street or at the house-door.

At either end of the stage was an entrance. By convention the entrance on the right of the audience was understood to lead to the forum and the heart of the town, that on the left to the country.

The first Scene introduces Chremes and Menedemus. As *senes* they would wear white wigs, and Chremes carries a stick. We know from Varro (*de re rustica* II. II. 41) that Menedemus was dressed in a hide (*διφθέρα*). He had a hoe and was working. Acts I and II take up the evening of one day, Act III is supposed to commence the following morning.

Terence's characters are typical rather than individual. He portrays definite types of persons, but is not strong in individual portraiture. Menedemus in this play and Phormio in the play of the same name are the most strongly marked personalities among the Terentian *personae*.

Menedemus has not long been in the neighbourhood. He is constantly at work on his farm—a task for which he is not fit. Chremes has observed him for some time, and now resolves to remonstrate with his neighbour. Menedemus after some hesitation avows that he is punishing himself (*Hauton Timorumenos*) for his harsh treatment of his son Clinia.



53. Chremes declares in elaborate rhetorical form the motives which prompt him to interfere.

**nuper notitia admodumst**, 'although this acquaintance between us is very recent.' *Nuper* adv. is used as an adj., just as conversely *recens* adj. is often an adv.; *admodum*, 'quite,' 'very' is used as an adv. strengthening *nuper*. So Phorm. 477 *admodum iratum senem*, 'the very angry old man.' Cicero (de Finibus II. 4. 14) quotes the line.

54. **inde adeo cum**, 'dating indeed from the time when you bought a farm here in the neighbourhood.' *inde* (temporal) *cum*, 'from the time when'; *ad-eo*, 'up to thus far,' here, as often, merely an intensive particle emphasising the word which it follows, *inde adeo cum* = 'precisely from that time when.' The general statement of the first line is more closely defined in the second. Sometimes, but only in the comic poets, *adeo* = 'in addition to this,' 'moreover.'

55. **nec rei fere sane amplius quicquam fuit**, 'and I must admit there has been scarcely (*fere*) anything further between us.' *Nec* = *et non*, *sane* concessive, 'I must admit,' *rei* partitive gen. after *quicquam*, *quicquam rei*, 'anything of a relation,' i.e. 'any tie or connexion between us.' Scan *rēi* as one syllable by synizesis. In Terence it is always one syllable except at the end of a line.

57. **quod...puto**, 'a circumstance which I deem next door to friendship.' Either (1) 'I reckon as close to friendship,' where *propinqua* governs *amicitiae*, or (2) 'I reckon as a part of friendship which is close to a man,' i.e. 'appeals to him closely,' where *in parte putare* = *in numero putare*. For neighbourhood as a source of friendship see Cicero de Finibus v. chap. 23. The first foot is *quōd ēg' īn* (anapaest).

59. **vidēre**, i.e. *videris*, 2nd sing. pres. pass. 'because you seem to me to be working beyond your years and beyond what your property requires of you.' You are too old to be able to work, too rich to need to work. *Adhortatur* = *κελεύει*, 'urges or obliges you.' *Facere* like *ἐργάζεσθαι* may have a special reference to 'working on a farm.'

61. **nam pro deum atque hominum fidem, quid vis tibi?** 'for, ye gods and men, what do you want?' *Pro* may be followed by a voc. or by an accus. of exclamation as here. Occasionally this acc. is omitted and we get *pro deum immortalium* (sc. *fidem*) as Phorm. 351. The appeal is merely an outcry of surprise or indignation at the incredibility of the thing, like our 'great heavens.' Cf. Andr. 237 *pro deum fidem, quid est, si haec non contumeliast?* 'good lord! what is it if it is not outrage?' and 246 *pro deum atque hominum fidem!* 'heaven and earth! shall I' &c. *Deum* of course is gen. pl.

The original of these two lines is preserved, πρὸς τῆς Ἀθηνᾶς δαιμονῆς, γεγωνὼς ἔτη | τοσαύθ'; ὁμοῦ γὰρ ἔστιν ἐξήκοντά σοι.

63. **aut plus eo**, 'or more than that,' i.e. more than sixty. Cf. Hec. 421 *dies triginta aut plus eo in navi fui*.

**agrum his regionibus**, 'no one in these parts has a better estate or a more valuable.' *Neque* where we might expect *aut*; see Roby L.G. 2246 c for this instance of negatives in Latin not destroying each other's force, and cf. Eun. 547 *nequeo satis mirari neque conicere*, and for the Greek idiom Theogn. 125 οὐ γὰρ ἂν εἰδείης ἀνδρὸς νόον οὔτε γυναῖκος.

65. **servos compluris** (sc. *habes* to be supplied from *habet*), 'you've plenty of slaves.'

**proinde quasi nemo siet**, 'just as if there were not a single one.' Cf. Phorm. 382 *proinde expiscare quasi non nosses*, 'you are trying to fish it out of me just as if you did not know.' For *quasi*, 'as if' (followed by the subj.), see lines 354, 528, 587, 720. *Siet* older form of *sit*.

**proinde** must be scanned by synizesis, *prōindē*. See Introd. p. xvii.

66. **ita tute attente illorum officia fungere**, 'so (as if there were not one) you yourself diligently perform their duties.' *Attente* i.e. *ad-tente*, 'with close application,' sticking fast to your work and giving yourself no remission, v. 70. *Fungere* (i.e. *fungeris*) followed by *officia*, for *fungor* in Plautus always, in Terence with one doubtful exception, takes the accus., not the abl. Cf. v. 580.

67. **tam mane...tam vesperi**, 'I never go out so much (i.e. so early) in the morning nor return home so much (i.e. so late) in the evening.' *Vesperi* is properly locative, not abl., used as an adverb. Cf. *tempori*, 'in (good) time,' *die septimi*, 'on the seventh day,' like *ruri*, in the country, &c.

68. **quin** (i.e. *qui ne*, where *qui* is an old form used as the ablative of the relative), 'as not to spy you,' 'without spying you.'

69. **denique**, to sum up what has gone before, 'in a word, you never relax for a moment nor give yourself a thought.' With *respicias* cf. Phorm. 434 *respice aetatem tuam*, 'think of your age.'

71. **haec non voluptati tibi esse satis certo scio**, 'I am quite sure this is no pleasure to you.' *Voluptati* is predicative dative 'for a pleasure,' as in *usui*, *contemptui*, *auxilio*, &c. *Certo* is used adverbially with *scio*. The line scans *hāec nōn | vōlūptā|tī tībi ēs|sē sātīs | cērtō | scīō*. The second syllable of *voluptati* is scanned short, cf. v. 1025: *esse* with first syllable short because double letters do not 'make position,' i.e. lengthen the preceding vowel: the final *s* of *satis* is slurred or dropped as in *dīctūr|ūs sūm* | v. 15.

**72. enim, dices,** 'the fact is, you will say, I am dissatisfied with the amount of work done here.' *Enim*=*enimvero*, placed first in the sentence only by the comic writers until we come to late Latin. *operis*, partitive gen. after *quantum*, cf. v. 55; *paenitet* often = 'I'm dissatisfied' in Plautus, Terence and Cicero's Letters. Cf. Eun. 1012 *an paenitebat flagiti*, &c., 'were you dissatisfied with the scandal,' &c. See Plautus Trin. 321, Pseud. 305, Stich. 551.

**73. quod in opere faciundo,** &c., 'if you were to spend in keeping your slaves at work the amount of trouble you spend in working yourself, you would effect more.' *Operae tuae* part. gen. after *quod*. The construction is *si sumas in illis exercendis id quod operae tuae consumis*, &c. *Illis* δεικτικῶς, 'those fellows,' pointing to the slaves, or the place where they are. *Exercere* is 'to keep at work,' as Verg. Georg. I. 210 *exercete, viri, tauros*.

**75. tantumne ab re tuast oti tibi,** 'have you so much leisure from your own affairs?' *Oti*, partitive gen. after *tantum*, 'so much of leisure.' Nouns in *-ius* and *-ium* made in early Latin, and probably down to the time of Cicero, a shortened genitive in *-i*, for the Romans avoided the conjunction of sounds *ii* and *uu*: hence the spelling *conicio* from *con-* and *iacio*, *quom* or *cum* not *quum*, *equds* not *equus*.

**76. aliena ut cures ea quae nihil ad te attinent,** 'that you can manage other people's business, things which are no concern of yours.' *Alienus*=ἀλλότριος, that which belongs to another man. For the asyndeton *aliena ea* (not *aliena eaque*) cf. vv. 604 and 614.

**77. homo sum,** &c. *Homo* is not 'a man,' as distinguished from a woman, but 'a human being,' and is used of women as well as men. 'I am a human being: I consider nothing human foreign to me.' It is said that the audience applauded this famous line. By *humani nil* is to be understood all, good and evil, that may befall our neighbours. The sentiment is based upon the Stoic view of the common brotherhood of all men. The line is often quoted and alluded to, e.g. by Cicero de Fin. III. 19. 63 *ex hoc nascitur ut communis hominum inter homines naturalis sit commendatio, ut oporteat hominem ab homine, ob id ipsum quod homo sit, non alienum videri*, and Seneca Epist. xcv. 52 *natura nos cognatos edidit, cum ex iisdem et in eadem gigneret. Haec nobis amorem indidit mutuum, et sociabiles fecit. Illa aequum iustumque composuit. Ex illius constitutione miserius est nocere quam laedi. Ex illius imperio paratae sunt iuvantis manus. Iste versus et in pectore et in ore sit: Homo sum, humani nil a me alienum puto. Habeamus in commune, quod nati sumus*. The line courteously rebukes Menedemus' *aliena*.

78. **vel me monere hoc vel percontari puta**, 'imagine if you like in this matter either that I am advising you or that I am questioning you.' *Vel* (*τοιο*) allows the choice of either alternative. You may if you choose think that I am prompted by mere curiosity. *Monere* refers back to v. 58.

79. **rectumst, ego ut faciam**, 'in order that if it is right (i.e. if what you are doing is right) I may follow your example.' *Rectumst* and *non est* are the results, to one of which the enquiry must lead. I wish, says Chremes, if you are right, to follow you; if you are wrong, to dissuade you. For the form of the protasis cf. Eun. 251 *negat quis, nego: ait, aio*, 'if anyone says 'no,' so do I &c.' For *deterream* cf. Adelph. 144 *advorsor sedulo et deterreo*.

80. **mihi sic est usus**, 'for me it must be so.' *Usus est* and *usus venit* are common in colloquial usage with the meaning and construction of *opus est*. The person concerned is put into the dat., as *mihi* here; the thing is in the nom. if it is a neuter sing., as *id, hoc, quod, opus est*; if it is a noun or a participle, in the abl. Cf. Hec. 327 *non usus factost mihi*, and 878 *quod facto usus sit*. When we have the nom., as *id opus est*, 'that is necessary,' *opus* takes the place of an adj.; when the abl., as *usus facto est*, the abl. is instrumental.

81. **an cuiquamst usus homini, se ut cruciet?** 'must any one torture himself?' *Se crucians* = *αὐτὸν τιμωρούμενος*.

82. **siquid laborist, nollem**, 'if you are in any trouble, I'm sorry for it.' *Siquid laborist* = *siquid labori est (tibi)*, 'if anything is for a trouble,' predicative dative, as v. 71.

**nollem** is a polite expression of regret implying that the speaker would mend matters if he could, but he cannot. Cf. Adelph. 165 *nollem factum* = 'I could wish it were not so (but it is),' Phorm. 796 *nollem datum*, 'I could wish it had not been given (but it has).'

83. **quaeso, quid de te tantum meruisti?** 'pray what dreadful crime have you committed against yourself?' *Mereri*, 'to deserve,' comes to mean 'to do something deserving of punishment.' For *de te* cf. v. 138.

**ei mihi**. The question revives Menedemus' memory of the way in which he has treated his son, and he calls out 'woe is me.'

84. **fac me ut sciam**, 'and let me know that trouble of yours, whatever it is.' The accus. *me* is due to the common prolepsis or antiptosis by which the subject of the dependent clause is made the object of the principal clause. Cf. *Nosti Marcellum quam tardus sit*, 'you know Marcellus how slow he is,' for *nostis quam tardus Marcellus sit*, 'you

know how slow Marcellus is,' and *οἶδ' αὖ σε τίς εἶ*, 'I know *thee* who thou art,' 'Conceal *me* what I am,' &c.

86. **aut consolando aut consilio aut re iuvero.** Plautus Pseud. 18 has almost the same words, viz. *face me certum, quid tibi est, iuvabo aut re aut opera aut consilio bono*, and Cicero, ad Fam. VII. 10, quotes the words. The fut. perf. *iuvero* is idiomatic. 'I shall have helped you (when all is finished)' = 'you will find that I will help you.' But in comic poets the fut. perf. often differs but little from the fut. See Roby L. G. 1485.

87. **hac quidem causa qua dixi tibi**, 'yes, for the reason I gave you,' viz. v. 77. *Qua dixi tibi* for *quam dixi tibi* by the attraction of the relative into the case of its antecedent, so common in Greek. Cf. Hor. Sat. I. 6. 15 *notante iudice, quo nosti, populo*, where *quo* is for *quem* by attraction to *populo*. See Roby L. G. 1066.

89. **adpone**, 'put by,' 'put down,' cf. Andr. 725. Chremes has said, v. 69, that if Menedemus is not digging or ploughing he is carrying something. Here it appears that he is carrying a heavy rake. In the plural *rastri* is more usual than *rastra*.

**minime** = *οὐδαμῶς*, a refusal.

90. **vocivom**, 'do let me give myself no time free from toil.' *Vocivus* is the original form of the adj. we know as *vacuus*. So *voco* (*vaco*) *vocuus* *vocatio*, &c. in archaic writers. See Dr Munro's note on Lucr. I. 520. *Laboris* is gen. after *vocivom*. So Plaut. Bacch. 154 *vocivom virium*. Roby L. G. 1336.

92. **hui, tam gravis hos, quaeso?** 'whew! as heavy as that, pray?' *Hui* is something like a whistle of surprise at the weight of the rake. *Tam gravis hos*, acc. of exclam.

**meritum**, used as a noun, as Phorm. 337, 338, 1031, 1033.

93. **nunc loquere.** Chremes puts the rake out of his reach and then tells him to speak.

**filium** = *Cliniam*.

94. **immo habui**, 'nay! I had.' *immo*, 'nay,' and *immo vero*, 'nay rather,' are used, like *μὲν οὖν* in Greek, to correct or modify a previous statement. So here *habeo*. *immo habui*, 'I have'—'nay I had.' *Habui*, 'had, but have no longer,' as *fui*, 'was once, but am no more,' e.g. *fuimus Troes, fuit Ilium*, Verg. Aen. II. 325. Roby L. G. 1477.

95. **nunc habeam necne incertumst**, 'whether I have *now* or not I don't know.'

**quid ita istuc?** 'why thus that?' i.e. 'why do you say so?'

**scies** = 'I will tell you.'

96. **e Corintho.** In a *comoedia palliata* the Greek dress and scene is retained. Thus here the scene is, as it was in the original play of Menander, near Athens, and 'the poor old woman comes from Corinth.'

97. **eius filiam.** Antiphila is reputed to be the daughter of the old woman. Neither of the old men suspects her real origin as discovered in the course of the play. *Eius*, monosyllabic by synizesis.

**perdite**, 'desperately,' 'to desperation.' So in comic idiom *perire*, and stronger still *deperire*, = 'to be desperately in love with.'

98. **prope iam ut pro uxore haberet**, 'already nearly so as to regard her as his wife.' Cf. Andr. 145 *Pamphilum pro uxore habere hanc peregrinam*, Adelph. 48 *habui, amavi pro meo*. *Prope* is used metaphorically without a substantive. Roby L. G. 2091.

99. **coepi non humanitus**, 'I began to treat him not kindly nor as it was proper to treat (i.e. as I ought to have treated) a young man's disordered fancy.' *Humanitus* = *φιλανθρωπῶς*, Cicero says *humaniter*. *Aegrotus*, 'disordered' = 'love-sick,' as Andr. 193 and 559.

101. **vi et via pervolgata patrum**, 'with force and the fashion common among fathers.' Notice the alliteration with *v*, cf. v. 141 *nec vas nec vestimentum*. *Via* by synizesis must be scanned as one syllable.

102. With the fault-finding speech which follows may be compared a similar but fuller speech of the same nature, Plaut. Merc. 46 ff. *obiurgare pater haec me noctis et dies, &c.*

The order of the words for construing is *sperasne licere tibi diutius facere haec me vivo patre?* *Me* and *patre* are in apposition, and the phrase *me vivo patre* is abl. absolute, 'with me your father alive.'

104. **amicam ut habeas**, explanatory of *facere haec*, 'to do this so as to regard a sweetheart,' i.e. 'to do this,' viz. to regard a sweetheart &c. *Prope iam in uxoris loco* = *prope iam pro uxore*, v. 98.

105. **me ignoras**, 'you don't know my character.' Cf. Hor. Sat. 1. 3. 21 *heus tu, quidam ait, ignoras te?*

106. **ego te meum esse dici, &c.**, 'I am willing that you should be said to be my son just as long as you shall do what is worthy of you.' *Te* abl. after *dignum*. A Greek was legally described by his own name, his father's, and the name of the *deme* (parish or hundred) to which he belonged. Thus Clinia would be described as Clinia Menedemi (with the name of the *deme*), and in Latin too the father's name was given in a full legal description. With us, where the son inherits his surname, the expression is rather 'bear my name.' *Tantis-per dum*, v. 147.

107. **si id non facis**, 'if you don't do so,' i.e. act in a way worthy of you. *Id*=*facere quod te dignumst*. For the tense cf. v. 34 *nisi finem maledictis facit*.

108. **quod me in te sit facere dignum**, 'what is worthy of me to do in your case.' *Me* abl. after *dignum*, *facere* epexegetic or complementary infinitive explaining and defining the meaning of *dignum*, *in te* = in your case, cf. *talis in hoste fuit*, 'such was he in the case of a foe.' *Invenero*, idiomatic fut.-perf., 'you will see I will find,' cf. v. 86.

109. **nulla adeo ex re istuc fit**, 'your conduct moreover comes from nothing except too much idleness.' *Ad-eo*, 'moreover,' v. 54. Cf. Ovid Remed. Amor. 136 *fac monitis fugias otia prima meis*. *Haec ut ames faciunt, haec, ut fecere, tuentur: haec sunt iucundi causa cibusque mali*.

110. **istuc aetatis**, 'at your age.' *Id* is acc. of limitation, and *aetatis* partitive gen. Cf. *id temporis, hoc noctis*, &c. Plaut. Pers. 275 *scio ego quid sim aetatis*, 'what age I am,' Cic. Cluent. 110. 141 *se in balneis cum id aetatis filio fuisse*, 'with a son of that age,' Tac. Ann. XII. 18 *nemo id auctoritatis aderat*, 'no one of that authority was present,' &c.

111. **in Asiam hinc abii**, cf. v. 117 *in Asiam ad regem militatum abiit*. Asia means Asia Minor, and the war was one of those between the *διάδοχοι* or 'successors' of Alexander the Great, who divided his empire between them, and were continually fighting over the division. These wars had been going on when Menedemus was young, they still continued in his son's time.

112. **simul rem et gloriam armis belli repperi**, 'I won both fortune and fame by deeds in war.' The locative genitive *belli* is usually accompanied by and contrasted with *domi*, but for its occurrence alone cf. Cic. Rep. II. 32. 86 *magnae res temporibus illis a fortissimis viris... belli gerebantur*.

113. **postremo adeo res rediit**, 'finally the matter came to this.' Look out the meanings of *adeo* and cf. v. 980: *adeo* is an anapaest in the second foot, as Phorm. 931.

114. **saepe eadem et graviter audiendo**, 'was overcome by hearing the same things said frequently and severely.' *Et* couples *saepe* and *graviter*.

116. **quam se ipsum sibi**, 'that I had more knowledge and foresight for his interest than he had himself.' *Se ipsum* is accus. by attraction into the case of *me*. If the sentence were written in full, it would be *quam ipse sibi (provideret)*. But when the verb is not repeated, it is

common, and natural, for the case after *quam* to be the same as the case before it. Cf. Adelph. 534 *tam placidum quasi ovem reddo*, 'I make him as quiet as a lamb,' where the full phrase would be *quasi ovis sit*, 'as if he were a lamb,' but *ovis* by attraction becomes *ovem*, and Phorm. 591 *hominem callidiorem vidi neminem quam Phormionem*, i.e. *quam Phormio est*, but again the attraction takes place.

117. **in Asiam ad regem militatum abiit**, 'he has gone off to Asia to the king to be a soldier.' *Militatum* supine with *abiit*. Asia has been explained on v. 111, the king was probably one of the Seleucidae, it is useless to enquire which. *Rex* to Roman ears means an Oriental potentate.

118. **quid ais?** Chremes is so surprised to hear that Clinia has actually gone that he breaks out into this amazed 'what do you say?'

**clam me profectus mensis tris abest**. *Clam me* belongs to *profectus*, *mensis tris* to *abest*, 'he started without my knowledge and has been gone three months.'

119. **tamen**, 'all the same,' i.e. though I give him a share of the blame as well as you, still I must say his enterprise shews modesty and manliness. The comic writers are fond of placing *tamen* as the last word in a line. The full sentence implied is *quamvis ambo accusandi sint...tamen*. Cf. v. 1012 and the use of *ἔμως*.

121. **qui fuere ei conscii**, 'who were in his secret,' 'shared his confidence.'

122. **domum revortor**. Historic present. 'I return home sad, and with my mind quite (*fere*) distracted and restless through anxiety.' *Prae* occurs regularly in a negative phrase, as below v. 308 *prae gaudio ubi sim nescio*, and v. 920 *prae iracundia non sum apud me*. The classical rule that it is used only in negative phrases is not strictly observed in comic writers. But in any case the sentence here is virtually negative, for *incerto* = *non certo*. Cf. Andr. 825 *vide quam iniquos sis prae studio*, 'see how unfair you are through eagerness.' Cf. v. 308.

124. **soccus detrahunt**, 'they pull off my slippers.' *Soccus* is the low slipper worn by the comic actor, as distinguished from *cothurnus*, the high buskin of tragedy. In Rome it was worn in private life properly by women, but in Greece by men also. Shoes were removed before reclining at table.

125. **lectos sternere**, 'putting the coverlets on the couches.' *Lecti* were the couches on which they reclined at meals. The cushions, coverings &c. were *vestis stragula*, and to put these on to the couches ready for use was *lectos sternere*. The slaves here are bustling about



to get their master his dinner. *Lectos sternere* is followed by *cenam adparare*.

**126. pro se quisque sedulo faciebant**, 'they were each one doing their utmost.' *Pro se* and *quisque* go together, the verb *faciebant* is plural by the regular idiom because a number of persons is implied though not expressed in the pronoun. Cf. Andr. 626 *tanta vecordia innata cuiquam ut siet ut malis gaudeant?* 'inborn in anyone, that they (i.e. all who come under this head) should delight in troubles.'

**127. quo lenirent**=*ut eo lenirent*, i.e. 'whereby they might lessen,' = 'that thereby they might lessen,' 'to lessen.'

**128. mea solius causa**, 'on my account alone.' *Solius* is gen., agreeing with the gen. implied in the possessive pronoun *mea*. Cf. Ovid's *et flecti et nostros vidisti flectis ocellos*, where *flectis* is gen., agreeing with *mei* implied in *nostros*, Cicero's *mea unius opera, meum absentis nomen, meas praesentis preces*. There is the same idiom in Greek, e.g. Soph. *O.C.* 344 τὰ μὰ δυστήνον κακά.

**130. ancillae tot me vestiant**, 'are so many handmaidens to clothe me?' *Ancillae* are *lanificae* and *vestiplicae*, *vestire*= 'to make clothes for me.' Terence is expanding the original which is, frag. 2, λουτρὸν θεραπαινῶν ἀργυρώματα.

**131. gnatum unicum** is anticipatory accusative. 'My only son' is mentioned first in the emphatic position of the sentence. Then, as the relative sentence intervenes, when we do get the verb *eiecti* which governs *gnatum*, *gnatum* is felt to be so far off that it is resumed in *eum*. 'My only son whom..., him I have driven away.'

**132. pariter...aut etiam amplius**, 'who ought to have enjoyed these things equally with me or even still more.'

**133. quod illa aetas ad haec utenda idoneast**, 'because that time of life is more suitable for enjoying these things.' *Idoneus ad* instead of the usual *idoneus qui* (like *dignus qui*) with the subj. Although *utor* takes the abl., the gerundive is used like an ordinary gerundive, e.g. *dabisne illi vestem utendam?*, because these verbs originally had their objects in the accusative. See Roby L. G. Preface to Vol. II. p. lxxvii.

**136. si id faciam**, 'if I were to do that,' i.e. live an easy and luxurious life as just described.

**usque dum ille vitam illam colet**, 'all the time he shall eke out that wretched life of poverty, exiled from his native land by my acts of injustice, meanwhile all the time I will give him satisfaction upon myself.' *Colere* implies just to keep alive the flame of life. Cf. Plaut. Rud. 283 *egomet vix vitam colo*.

*usque dum*, 'perpetually while,' still further strengthened by *usque* after *interea* in v. 138. *Supplicium de me dare* = ἐμαυτὸν τιμωρεῖσθαι.

139. *quaerens, parcens, illi serviens*. 'Acquiring and saving and slaving for him.' Cf. *Adelph.* 813 *conserva, quaere, parce*, &c., and Menander's συλλέγει καὶ φείδεται.

140. Menedemus now explains how his resolution has been carried out. *Facio* and *relinquo* hist. pres.

141. *nec vas nec vestimentum*, an alliterative and proverbial phrase to include all superfluous finery. 'Neither dish nor dress,' 'neither vessel nor vestment' might serve as renderings, but *vestimentum* refers specially to the *vestis stragula*, as e.g. 903, and *vas* includes 'plate.'

*conrasi*, 'scraped, collected together,' i.e. as a preliminary to selling them.

143. *sumptum exercirent suum*, 'could easily repair their expense (i.e. the cost of keeping them) by working on the farm.' *Exercire* (*ex-sarcire*) is to patch up and so make good, repair. Cf. *damnum sarcire*, 'to retrieve a loss.'

144. *omnis produxi ac vendidi*, 'I put them all up and sold them.' Cf. *Eun.* 133 *pretium sperans ilico producit vendit*, 'he straightway puts her up and sells her.' *Ancillas, servos*, v. 142, anticipatory accusatives, resumed in *omnis* and governed by *produxi*.

*inscripsi ilico aedis mercede*, 'I at once advertised the house on a lease': lit. 'wrote on,' 'put up a bill on the house at a rent.' Plautus *Trin.* 168 has *aedis venalis hasce inscribit litteris*, 'advertises this house for sale with a bill,' and Pliny *Epist.* VII. 27 says the haunted house 'was advertised (*proscribatur*) either for sale or hire.' For the acc. after *inscripsi*, which is not strictly a transitive verb, see Roby *L. G.* 1120.

145. *quasi talenta ad quindecim*, 'got together something like 15 talents.' *Quasi* = 'about' with numerals is common in Plautus, but is not so used elsewhere in Terence. Cf. *Liv.* XXVII. 12 *cecidere in pugna quasi ad duo milia*, 'there fell about two thousand.' The money got by letting the house is employed in purchasing the estate where Menedemus now is.

146. *exerceo*. See on v. 74.

147. *decrevi tantisper me minus iniuriae*, 'I have made up my mind that I am doing my son less wrong just as long as I make myself wretched.' *Iniuriae* is partitive genitive after *minus*. For *tantisper... dum* see on v. 106. The subj. *fiam* here implies purpose.

149. **nec fas esse**, governed by *decrevi*, 'and that it is not right.' *Fas*, what the law of heaven allows, *ius*, what the law of man allows.

**frui** in Terence takes either abl. or acc. Thus here it takes abl., but v. 401 acc.

150. **meus particeps**, used proleptically as part of the predicate, 'except when he shall have returned hither in safety to share with me.'

151. **ingenio te esse in liberos leni puto**, 'naturally indulgent towards (your) children.' *Ingenio leni* is descriptive abl. of quality: *liberos* is used, though only one son is in question, as Andr. 891 *liberi inventi invito patre*, partly because the sing. *liber* is hardly ever used.

152. **siquis recte aut commodè tractaret**, lit. 'had anyone been managing him in a right and suitable way,' i.e. neither too strictly nor too indulgently. See Seneca de Ira II. 21 *inter utrumque regendus est animus institutione liberorum, ut modo frenis utamur, modo stimulis*.

154. **hoc cum fit, ibi non vere vivitur**, 'when this is the case, to live aright, straightforwardly, is impossible.' *Vere vivere* is strictly τὸ λόγῳ ζῆν, 'to live by the dictates of reason,' not at the prompting of caprice or passion. Cf. Adelph. 987 *id non fieri ex vera vita, neque adeo ex aequo et bono*. Another attractive reading is *hoc quod fit, ubi non vere vivitur*, 'which is what happens when there is no straightforwardness.'

155. **quantum penderes**, 'how much you valued him.' *Illum* is the object of *penderes*, but is for emphasis brought forward into the main sentence and placed next to *tu*. *Quantum*, 'at how much,' the so-called gen. of price is really locative, and the so-called abl. of price is really instrumental, the one denoting the point at which the value is fixed, the other the sum with which the purchase, or sale, is made.

156. **quae est aequom patri**, sc. *credere*.

158. **peccatum a me maximumst**, 'the fault on my part is very great.' *Peccatum*, neut. perf. pass. part., is treated as a substantive, as are some neut. adjectives, e.g. *falsum*.

159. **Menedeme, at porro recte spero**, 'but, Menedemus, I hope henceforth all will be well.' The voc. *Menedeme* is put first in the sentence. *Recte spero* is a colloquial expression = *spero recte omnia futura esse*. Cf. Adelph. 289 *recte edepol spero*.

161. **utinam ita di faxint**, 'would that heaven may order it so.' *Faxim* (i.e. *fac-sim*, cf. *axim*, i.e. *ag-sim*) is a form originally optative of the sigmatic aorist used by the comic poets for the perf. subj. A corresponding form *faxo* (*fac-so*) originally subjunctive of the sigmatic aorist is similarly used for the fut. perf. Terence uses *faxo*, *faxis*,

*fajint, ausim, ausis, excessis, appellassis*, but the forms are not so common with him as with Plautus.

**162. Dionysia hic sunt hodie**, 'it is the Dionysia here to-day.' There are two festivals of Dionysus, i.e. Bacchus, known by the name Dionysia, (1) τὰ μέγαρα Διονύσια, celebrated in Athens itself in the spring, (2) τὰ κατ' ἀγρούς Διονύσια, celebrated all over Attica in the autumn. In the text the rural Dionysia must be meant, and the scene of the play must be laid outside Athens, not in Athens itself. Chremes means that the Dionysia are being celebrated in the deme (δῆμος) in which they were. See Dionysia in Dict. of Antiquities.

**apud me sis volo**, 'I want you to be at my house,' i.e. to come and dine with me. *Apud me = chez moi*.

**163. quaeso tandem aliquantulum tibi parce**, 'pray do (*tandem*) spare yourself a little.' To enforce his argument Chremes says 'your absent son wishes you to do the same,' meaning that if Clinia knew how his father was slaving, Clinia certainly would wish him to spare himself.

**165. non convenit**, &c., 'it is not fitting that I, who have driven him away from here to face hardship, should now shirk hardship myself.'

**166. sicinest sententia? Sic.** 'Is that your resolution?' 'It is.'

**167. et tu**, sc. *bene vale*. Exit Menedemus: Chremes finishes the scene alone.

**168. miseretque me eius**, 'and I pity him.' These impersonal verbs (*piget, pudet, taedet, paenitet*, &c.) take an acc. of the person who experiences the feeling, a gen. of the person or thing that is the object of the feeling.

**sed ut diei tempus est, tempust monere**, 'but as the time of day is,' i.e. 'considering what time of day it is, it is time for me to remind my neighbour Phania.' Phania was to celebrate the Dionysia at Chremes' house, as Menedemus had been invited to do. For *tempust monere*, where *monere* is epexegetic or complementary infinitive to *tempus*, cf. Hec. 597 *tempus est concedere*.

**172. aiunt**, 'they (the slaves) tell me he has been for some time ready at my house: I am keeping my guests waiting.'

**173. sed quid crepuerunt fores hinc a me?** 'but what means the creaking of the doors of my house here?' *Fores* are the two leaves of which the door (*ostium*) consisted. The door is that of Chremes' house at the back of the stage. The noise was made by the wooden pivots (*cardines*) on which the doors were hung. It is a mistake to explain

*crepare* of the warning knock. Chremes has heard the noisy opening of the door from his own house, and knows that some one must be coming out. So he retires into the alley (*angiportus*) to watch. *Hinc a me*, cf. v. 235 *a patre*.

When someone is coming out from the house the door is said *crepare*, *concrepare*, *ψοφείν*: to knock from without is *pultare*, *κόπτειν*. Cf. Andr. 682 *st! mane: concrepuit a Glycerio ostium*, and for *huc concessero*, 'I will retire in here at once,' Adelph. 635 *prodit nescio quis: concedam huc*.

ACT I, SCENE 2 (175—212). Clinia, son of Menedemus, has returned from Asia and met his friend Clitipho, son of Chremes, to enquire about Antiphila. Clinia is in the house, Clitipho at the door of the house assures him as he comes out that all will be well, and Antiphila must soon come.

The metre at the beginning of the Scene varies rapidly. Vv. 175 and 177 are octonarian trochaics, 176 a septenarian trochaic, 178 a trochaic dimeter catalectic, 179 and 180 septenarian trochaics, then to v. 241 octonarian iambics.

Octonarian (eight-foot) verses are used in excited scenes where bustle and haste are intended to be expressed. In trochaic measures great licence is allowed. For a trochee [—~] a tribrach [~ ~ ~] or anapaest [~ ~ ~] can be substituted, or a spondee [— —]. A dactyl [— ~ ~] is most common in the first foot. There should be a pause after the 4th foot, which is sometimes neglected in octonarian, seldom in septenarian trochaics.

175. *nil adhuc est quod vereare*, 'there is no reason so far to be alarmed: they are by no means loitering yet.' *Ad-huc* 'so far,' 'up to the present,' 'as yet': *etiam*, 'yet,' 'still,' cf. vv. 188, 229, 433, 742, 1057.

The plur. *cessant* refers to Antiphila and the slave Dromo who has been sent to fetch her, and who is the *nuntius* in the next line. *Simul* drops the final *l*, and is scanned ~ ~.

177. *proin tu sollicitudinem istam falsam...mittas*, 'therefore do you dismiss that groundless anxiety of yours.' Fear, anxiety, &c. if well-founded is *verus*, if unfounded *falsus*.

178. This is an aside spoken by Chremes in the *angiportus*. Clitipho has at the same time got clear of the house, and catches sight of his father in his hiding-place. *Quem volui*, cf. vv. 256, 872.

180. *probe*, sc. *novi*, 'I know him well.' *Probe* is used freely by

Plautus and Terence to cover all the many meanings of our adverb 'well.' Cf. v. 361.

181. *in Asia*, the verb *est*, which is easily supplied, is omitted, as we may idiomatically dispense with a verb in translation.

182. *apud nos*, to be scanned *apud nos*. Old Latin is fond of asyndeton, *non est: apud nos est*. Cf. 170, 188, &c.

*quid ais?* 'what do you say?' in surprise at the news that the son has returned. Cf. v. 118.

*advenientem...abduxi ad cenam*. The reference is to the *cena adventicia* or *viatica* with which it was customary to celebrate a safe return.

184. *voluptatem magnam nuntias*, 'you tell me (what gives me) great pleasure.' Chremes' interest in Menedemus has been thoroughly aroused. So he is delighted to hear that his son has come back. His joy is at Clinia's return, not at the friendship between Clinia and Clitipho, as is clear from v. 186.

185. *quam vellem Menedemum invitatum, ut nobiscum esset, amplius*. 'How I could wish that Menedemus had been pressed more to be with us!' It is best to take *amplius* with *invitatum*. The order of the words suggests its connexion with *esset*, but there seems to be no instance of a phrase *esse amplius*, 'to be one more,' 'to be with us besides the other guests.' *Quam vellem* introduces a wish which the speaker regards as hopeless. A wish which may be realised is expressed by the pres. subj., e.g. *utinam sis*, 'O that you may be' (and I hope you may), but *utinam esses*, 'O that you were' (but I know you can't be).

186. *nec opinanti*, lit. 'to him not expecting it,' dat. after *obicerem*. *Nec opinans*, 'not expecting,' is one of the rare cases where *nec* (i.e. *ne + c*, *ne + que*) is used in composition to negative an idea. Others are *neg-otium*, non-leisure, i.e. business, *neg-lego*, *nec-ullus*, *res nec mancipi*. Plautus (e.g. *Asin.* 155) can say *nec recte dicere = male dicere*.

187. *atque hercle etiam nunc tempus est*, 'and by Hercules even now there is time,' i.e. it is not yet too late to press him to come to us to-night.

*cave faxis*, 'mind you don't.' A prohibition is expressed colloquially and in poetry by *cave* followed directly by the 2nd pers. sing. subj., e.g. *cave dicas*, 'mind you don't say,' *cave siris* (i.e. *siveris*, from *sino*), 'mind you don't allow.' The form *faxis* has been explained, v. 161.

188. *quia enim incertumst etiam, quid se faciat*, 'why because one can't tell yet (*etiam*, see v. 175) what he will do with himself.' *Enim* emphasises its clause, and is often thus used in replying to a

question, especially with *quia*. Compare the use of *γάρ* in Greek. *Enim* gives emphasis in the same way in *at enim, non enim, nunc enim, nil enim, immo enim, certe enim, enim vero*.

Instead of *quid se faciat*, 'do with himself,' where *se* is ablative of instrument, Latin sometimes uses *quid sibi faciat*, 'do to himself,' with no difference of meaning. Similarly *quid mihi futurum est?* and *quid me futurum est?* 'what is to become of me?'

189. *patris iram, et animum amicae se erga ut sit suae* '(he fears) his father's anger, and how his lady's feelings towards himself may be,' lit. 'his lady's feeling towards himself, how it may be.' See on v. 84. The force of *timet* is continued from the first clause of the line. Prepositions, generally dissyllabic, are sometimes placed after their case (anastrophe), as *erga* is here and in v. 265. Scan *omniā*, and for this long neut. plur. termination see Introd. p. xvi. and vv. 575, 942, 1055.

190. *propter eam haec turba atque abitio evenit*, 'it is on her account that this disturbance and going away has happened.' *Ab-itio* = *discessio*, i.e. Clinia's departure to Asia. The old rule *contingunt bona, accidunt mala, eveniunt utraque* is sound and useful. That is to say *contingo* is used of blessings, *accido* of curses, and *evenio* is a neutral word which may be used of either good or bad. Here for instance in place of *evenit* it would be possible to substitute *accidit*, as what had happened was a misfortune. But *contigit* here would be impossible.

191. *servolus*, diminutive of *servus*, as *urceolus* of *urceus*, *palliolum* of *pallium*, &c. The slave is Dromo.

*in urbem* shews that the scene is laid outside Athens.

192. *quid narrat?* 'what does he say?' 'He' is the person uppermost in both their minds, Clinia. The force of *narrat* is continued in Clitipho's reply, '(Do you ask) what he (says)?' '(He says) he is wretched.'

*quem minus crederes?* i.e. *quem minus miserum esse crederes?* 'whom would one think less so?' This is an instance of the indefinite use of the 2nd pers., where in English *one*, in French *on*, in German *man* is used. Cf. Adelph. 828 *scires liberum ingenium atque animum*, 'one could tell they had the mind and feelings of gentlemen.'

193. *quid relicuist quin habeat*, 'what is there left, of those things that are called blessings in a man, that he has not got?' lit. 'but that he has it.' *Relicui* (four syllables), partitive gen. after *quid*: *in homine*, 'in the case of a man,' 'where a man is concerned.' From *habeat* must be supplied *habet* to govern the accusatives in the next line.

194. *patriam incolumem*, not probably 'a flourishing native-land,' but 'unimpaired civic rights.' *Patria* = *πολιτεία*. Chremes means that Clinia was suffering from no *ἀρῖστα* or loss of full citizenship. *Genus*, 'birth,' i.e. he is well-born: *ditias*, syncopated form of *divitias*.

195. *perinde sunt ut illiust animus qui ea possidet*, 'are exactly according to the mind of their possessor,' explained by the next line that they are only blessings to him who knows how to use them aright.

*qui* is not elided, does not coalesce with *ea*, but is shortened. Cf. Phorm. Prol. 27 *quia pri|mas par|tīs quē ā|gēt, is ēr|it Phor|miō*. Such scansion occurs even in the Augustan writers, e.g. Verg. Ecl. VIII. 108 *ān quē ām|ant*. *Perinde ut* only here in Terence, cf. Cic. de Offic. III. 33. 121 *habes a patre munus mea quidem sententia magnum, sed perinde erit, ut acceperis*, Sall. Jug. 4 *perinde habeantur, ut eorum qui ea sustinent virtus*.

197. *immo ille fuit senex inportunus semper*, 'nay, that old fellow always was cross-grained.' Clitipho uses *immo* to correct his father's view of the case, see v. 94. The second syllable of *senex* must be scanned short. So the first syllable of *uxor* is short Hec. 514, Andr. 781, and the first syllable of *exemplum* Hec. 163.

198. *plus satis*, 'more than enough,' i.e. 'too much.' Cf. Eun. 85 *iam calesces plus satis*, Adelph. 199 *plus quingentos colaphos infregit*, Plaut. Epid. 346 *sat est et plus satis*. The phrase is written in full, i.e. *quam* is not omitted, Phorm. 797 *paene plus quam sat erat*.

199. *illicine?* i.e. *ille+ce+ne*, 'what, Menedemus?' pointing to his house. -*Ce* as in *hi-c*, *illi-c*, &c., cf. *huncine*, v. 203: *nē* (*interrogativa*), to introduce a question. Chremes is about to blurt out that he has discovered how tender Menedemus is to his son. But he checks himself (*reprimam me*), 'for it is to the interest of Menedemus (*illi*) that Clinia (*hunc*) should be apprehensive.' All this, except *illicine*, is said to himself, hence Clitipho's question in the next line.

200. *quid tute tecum?* 'what are you saying to yourself?' the verb omitted as in other colloquial questions, e.g. *sed quid hoc? quid istic?* &c.

*ut ut erat, mansum tamen oportuit*, 'however things were, yet he ought to have stayed (at home).' *Ut ut* 'however,' cf. *ubi ubi*, 'wherever.' *Mansum oportuit*, lit. 'it ought to have been stayed,' i.e. *mansum* is impersonal passive with *esse* omitted, as it usually is by the comic poets in this idiom. There is the same impersonal construction Andr. 239 *communicatum oportuit*; in vv. 247 *non oportuit relictas*,



and 635 *interemptam oportuit*, the construction is personal, but in all *esse* is omitted.

201. **fortasse aliquantum iniquior erat praeter eius lubidinem**, 'perhaps he (Menedemus) was rather more severe than suited Clinia.' *Aliquantum* acc. of extent in place of *aliquanto*, abl. of measure, which might have been expected with the comparative *iniquior*. But cf. Eun. 131 *aliquantum avidior*. In *iniquior* the original length of the comparative termination is kept, as is the quantity of *-or* sometimes in nouns and particles, as *amatōr*, *ecastōr*. *Praeter eius lubidinem* = *praeter quam ei lubebat*, 'more than Clinia fancied,' so e.g. *lubidost audire* = *lubet audire*. There is no reference to any 'depraved taste' on Clinia's part.

203. **huncine erat aequom ex illius more**, &c., 'was it fair that Clinia should live according to Menedemus' taste or Menedemus according to Clinia's?' *Hunc* = Clinia, *illum* = Menedemus, as in v. 199. *Ex* = *secundum*, as in *ex tua sententia*, *ex usu suo*, &c. Cf. Plaut. Cas. 245, where a father says of his son *illum mihi aequiust quam me illi, quae volo, concedere*.

204. **et quod illum insimulat durum**, 'and as to Clinia's accusing him of harshness, that is not the case': *quod* acc. of limitation, 'as to the fact that,' see v. 3, &c.

205. **paulo qui est homo tolerabilis**, i.e. *si quis (pater) est homo paulo tolerabilis*, 'if a father is at all reasonable,' ready to bear with the ordinary vagaries of 'boys who will be boys.' Then, as this indefinite phrase implies fathers, not one father, the verb *nolunt* in the next sentence is in the plur. With *tolerabilis* active = 'tolerant,' not passive = 'endurable,' cf. *placabilis* Adelph. 608 and Phorm. 961. *Paulo* = 'a little,' is rare except with comparatives or words implying comparison.

206. Note the chiastic arrangement, infinitive, adverb, verb : verb, adverb, infinitive. Understand *filios* as subject to the infinitives.

207. **praebent exigue sumptum**, 'they supply (money for) spending sparingly.' *Exigue* = *parce*.

**sunt ad virtutem**, 'tend to,' 'make for virtue.' Cf. Andr. 300 *verbum unum cave de nuptiis, ne ad morbum hoc etiam*, 'not a word mind about the wedding, lest this should make her worse.' *Ad* marks the direction in which the action tends.

208. **ubi semel se cupiditate devinxit mala**, 'when once for all the mind has entangled itself in a vicious desire, vicious courses must follow (or it must follow vicious courses).' *Semel* = 'once for all,' see v. 392.

*Consequi*, stronger than *sequi*, 'follow at once,' 'follow hard upon'; the *consilia* follow on the heels of the *cupiditas*. *Consimilia*, 'of like nature,' i.e. *mala*. It is best, I think, to take *consilia* to be accusative before *consequi*, and *consequi* to be used absolutely, i.e. without a following accusative. The three words *consilia consequi consimilia* are alliterative.

210. *scitumst periculum ex aliis facere*, 'it is wise to gain experience from others of what is useful to yourself,' *ex usu*, 'according to your advantage,' 'advantageous': see v. 203 and distinguish *e re tua*, 'to your interest,' and *in rem tuam*, 'for your interest,' from *a re tua*, 'away from, i.e. contrary to your interest.' With the sentiment cf. Menander βλέπων πεπαίδευμ' εἰς τὰ τῶν ἄλλων κακά, and Tibullus III. 6 *felix quicumque dolore | alterius discit posse carere suo*.

211. *ita credo*, 'no doubt,' not said with any conviction on Clitipho's part, as the sequel shews.

*cenae quid*, 'what of a dinner,' i.e. 'what dinner.' *Cenae*, the parti-tive gen. after *quid*, of which there have been already so many instances.

212. *tu, ut tempus est diei, vide*, 'on your part, considering the time of day (see v. 168), please take care you don't go off anywhere too far from here.' *Sis=si vis*, as *sist=si est*, and *sodes=si audes*, 'if you please.'

[Exit Chremes into his house, Clitipho is left alone on the stage.]

ACT I, SCENE 3 (213—229) is marked as Act II, Sc. 1. But it belongs to Act I. Clitipho soliloquises on his father's advice, and contrasts this moralising mood with the old gentleman's more expansive moments. Acts constantly end with such a monologue, delivered by the character left last upon the stage, and reflecting upon what has preceded.

Metre octonarian iambics, continued 181—241.

213. *quam iniqui sunt patres*, 'how unfair to all young men fathers are as judges.' The construction is not *iudices in*, but *iniqui in*, as Hec. 475 *in me iniquast*, and 485 *in illam iniquos sim*.

214. *a pueris ilico*, 'straightway from boys,' 'from our very childhood'=ἐκ παίδων. Cf. Adelph. 440 *homo amicus nobis iam inde a puero*. *A* denotes the starting-point. The claim that 'we should be born old men' means that fathers expect to find old heads on young shoulders.

215. *neque illarum adfinis esse rerum*, 'and that we should have no connexion with,' &c. Plautus (Trin. 331) uses *adfinis* with a dat.,

Cicero has it both with gen., e.g. Pro Sulla 17 *huius adfines suspicionis*, and dat., e.g. Pro Sulla 70 *huic adfines sceleri*. *Adfines* are relations by marriage, i.e. 'connexions,' as we regularly use the word. For gen. and dat. after *adfinis* see Roby L. G. 1280 and 1281.

216. **ex sua lubidine**, 'by their tastes, as they are at present, not as they once were.' The last syllable of *lubidine* is long, such ablatives with long terminations occurring several times in Terence. Cf. *temporē*, Hec. 531, *fratrē*, Adelph. 40, *virginē*, Adelph. 346.

217. **mihi si umquam filius erit, ne ille**, &c., 'if ever I shall have a son, verily he shall find me an easy-going father.' *nē* (i.e. *val*) is *ne confirmativa*. It is long and must be distinguished from *nē interrogativa*, which is short. An easy instance of the use of the two words is the common *Egonē?* 'what I?' answered by *Tunē*, 'yes! you.'

218. **et cognoscendi et ignoscendi dabitur peccati locus**, 'opportunity shall be given for the recognition of his fault (by my son) and for the forgiveness of it (by myself).' In the comic poets *ignoscere* is found governing an accusative; hence the present use of the gerundive. There is a poor pun on *cognoscendi* and *ignoscendi*, which is not easy, nor worth the trouble of reproduction. Cf. Eun. Prol. 42, where *cognoscere* has a different meaning, and vv. 356, 379, 526 for similar jingles.

219. **non ut meust**, sc. *pater*, 'not as my father is.' *Per aliū*, 'by means of another man,' i.e. by delivering on the part of Menedemus about Clinia sentiments which he meant to come home to me.

220. **plus paulo**, *paulo* abl. of measure, 'too much by a little,' i.e. 'a little too much.'

221. He mockingly quotes Chremes' words, v. 210.

222. **ne ille hau scit**, 'verily he does not know to what deaf ears of mine he tells his tale.' *Nē confirmativa*, see v. 217. *Quam* goes with *surdo*, and *quam mihi nunc surdo*=*quam surdus nunc sim cui*. *Fabulam*, 'a mere tale,' it is all talk without any substance. *Surdus* in this connexion is proverbial, cf. Verg. Ecl. x. 8 *non canimus surdis*, Prop. IV. 9. 21 *cantabant surdo*, *nudabant pectora caeco*, Hor. Epist. II. 1. 199 *scriptores autem narrare putaret asello | fabellam surdo*. The Greek phrase is *παρὰ κωφὸν ᾄδειν*.

223. **nunc**, 'now' that I am in love with Bacchis.

225. **etsi is quoque suarum rerum sat agit**, 'though he too has a sufficiency of his own affairs to deal with, is worried about his own affairs,' &c. *Sat agitare*=*trepidare*, 'to be in a fidget of anxiety about a thing.' Followed as here by the gen. Plaut. Bacch. 637 *nunc agitas sat tute tuarum rerum*.

Clinia's sweetheart is Antiphila, Clitipho's the less reputable Bacchis.

226. **bene et pudice**, 'well and modestly brought up.' The two words are frequently coupled in this connexion, e.g. Andr. 274, Plautus Cistell. 171.

227. **meast potens**, &c., 'my lady-love is a great lady, exacting, giving herself airs, is extravagant and notorious.' *Inpotens* is an easy change, but not necessary. *Potens*, 'rich and prosperous,' as Eun. 353: *nobilis*, 'notorious,' cf. Plaut. Rud. 619 *scelere fieri nobilis*.

228. **tum quod dem ei, 'recte est.'** 'then as to what I am to give her, it's all right'; 'for I have scruples about saying that I've nothing.' *Recte est* is not very clear. It is variously taken to mean (1) 'it's all right,' i.e. there is no fear of my giving her anything, (2) as Bacchis' contemptuous way of receiving his present. She does not thank me—merely says *recte est*. It is simpler, I think, to take the reference to be to himself alone. It is an evasive answer. He says 'all right' because he is unwilling to say '*nil est*.' In answering a question *recte* is generally evasive, see Hec. 355, Adelph. 653, infr. v. 518. *Religio* = 'a religious scruple,' 'a conscientious objection' = *ἐνθύμιον*. Cf. Andr. 730 and 941. Clitipho's only 'scruple' is the fear of angering Bacchis.

229. **hoc ego mali non pridem inveni: neque etiam dum scit pater.** *Mali* is partitive gen. with *hoc*, *non pridem*, 'not long ago,' 'only lately.' 'Nor does my father know of it even yet,' *neque etiam dum* = *et nondum*. *Dum* emphasises like the Greek *δὴ*. Thus *primum dum* = *πρῶτον δὴ*, *didum* = *λέγε δὴ*, *quidum* = *πῶς δὴ*;

[Clitipho follows his father into the house.]

ACT II, SCENE I (230—241). Clinia imparts his fears to Clitipho: the latter reassures his friend. The slaves are at length seen returning. ACT I has treated Clinia's love-affair as it affected his father Menedemus. ACT II shews the matter in a new light, viz. how Clitipho and his interests are connected with Clinia.

Metre: Octonarian iambics continued.

230. **iam dudum scio venissent**, 'they would have arrived, I am sure, long ere this.' *Iam dudum* belongs to *venissent*, *scio* is put in without affecting the syntax. Cf. v. 254.

232. **concurrunt multa**, &c., 'many things combine to strengthen the feeling in my mind.' Cf. Eun. 436 *immo auge magis suspicionem*. *Multa* is explained by the following line to be *occasio*, *locus*, *aetas*, *mater mala*. *Quae exaugeant* is descriptive of a class, 'things such that they' )( *quae exaugent* would refer to definite things, 'the things which.' It

is the *nature* of the things, not an exhaustive list of them, which is here in point.

**233. occasio**, the opportunity offered by my absence, *locus*, a great city like Athens, *aetas*, her youth. *Cuius* must be scanned as a monosyllable.

**235. etiam caves?** 'will you take care lest some one coming out from your father's house should see you here?' *Etiam* is used in an indignant question, conveying an imperative order when the speaker has lost all patience. Clinia's carelessness in shewing himself excites an anger in Clitipho which finds expression in *etiam*. Cf. *Adelph.* 550 *etiam taces?* 'will you hold your tongue?' *Phorm.* 542 *etiam tu hinc abis?* 'will you be gone?' *Andr.* 849 *etiam tu hoc respondes?*

**236. faciam**, 'I will do so,' i.e. *cavebo*.

**nescio quid praesagit mali**, 'has a presentiment of evil.' *Mali* is part. gen. after *nescio quid*. *Nescio quid* always scanned as a trisyllable by synizesis.

**237. pergin istuc**, &c., 'are you going to decide the question before you know what the truth is?' *Pergin* = *pergisne*? The question is an impatient exclamation, cf. v. 1006. For the construction *pergin diiudicare* cf. *tractare exequar* *Plaut. Asin.* 160, *pergit ire ipse in urbem*, &c. *Liv.* XXIII. 28, *Lucr.* I. 15, where see Dr Munro's note.

**238. quando istuc 'iam' erit?** 'when will your 'directly' be?'

**239. hinc longule**, 'rather a long way from here.' *Longule* is a diminutive of *longe*. The word is comic, see e.g. *Plaut. Men.* 64, *Rud.* 266.

**240. conantur**, it is simplest to understand *ire*, 'attempting to start.' Cf. *Phorm.* 52 *at ego obviam conabar tibi*.

**annus est**, for the exaggeration cf. *Eun.* 733 *Py. An abiit iam a milite?* *Ch. iam dudum, aetatem*.

**241. eccum Dromonem cum Syro una**, 'see here is Dromo along with Syrus.' *Eccum* = *ecce eum*, *eccam* = *ecce eam*, so *eccillum*, *eccistum*, &c., e.g. v. 256 *eccos*. Where, as here, there is no main verb in the sentence the *ecce* takes an acc. But where there is a verb *eccum* and the rest can be interjected without affecting the construction, e.g. *Plaut. Bacch.* 611 *Mnesilochus eccum maestus progreditur foras*. In a very few cases only *eccum* puts what should be the subject into the acc., as *Plaut. Mil.* 1290 *sed eccum Palaestrionem stat cum milite*. *Eccum*, *eccam* point to a person quite close to the speaker, *ellum*, *ellam*, &c. to a person visible to but still at some distance from the speaker.

**adsunt tibi**, sc. *mulieres*.

ACT II, SCENE 2 (242—380). Enter Syrus and Dromo from Athens. They enter by the door on the spectators' right of the stage. They have walked on talking and left the women behind. Clinia and Clitipho listen to their conversation, but are not seen till v. 256.

The metres of the scene are 242—256 septenarian trochaics

257—264 octonarian iambics

265—311 iambic senarii

312 septenarian trochaic

313 octonarian trochaic

314—339 septenarian trochaics

340—380 iambic senarii.

242. *ain tu?* 'do you really say so?' *ain* (i.e. *aisne*), *ain tu*, *ain vero*, *ain tandem* are used at the beginning of a speech, interrupting another speaker, or expressing astonishment and indignation at what another speaker has said. The scene is made to begin in the middle of the slaves' conversation, cf. Andr. 301, Eun. 391.

*verum interea, dum sermones caedimus*, 'but meantime, while we have been chopping talk, they (the women) have been left behind.' *Sermones caedere* is explained by the grammarian Priscian as equivalent to the Greek phrase κόπτειν ῥήματα, which is not found in any known author. Cf. the English 'to chop logic.'

243. *tibi*, ethic dative as v. 241, Roby L. G. 1150.

245. *minume mirum*, sc. *est illas relictas esse*, v. 243.

*adeo impeditae sunt*, i.q. *tot impedimenta habent*, like an army on march. *Impeditus* = 'laden with baggage' (*expeditus* 'in light marching order.')

*ancillarum gregem ducunt secum*, 'they are bringing a herd of servants with them.' No Greek or Roman lady could appear in public without attendants. And slaves were so numerous that the number of such attendants might be very large. There were *anteambulatrices* to walk in front, and *pedisequae* to follow behind. For a comic list of the servants a woman like Bacchis might have, see Plaut. Trin. 251—254. The servants referred to here all belong to Bacchis, but there is nothing to shew that they are not Antiphila's, and the suspicion doubles Clinia's anxiety.

246. *illi*, i.e. Antiphila, of whom alone Clinia is thinking.

247. *non oportuit relictas*, sc. *esse*, 'they ought not to have been left behind.' See note on v. 200.

*portant quid rerum*, not a question, but an exclamation. Cf. Plaut. Epid. 210 *tum captivorum quid ducunt secum*, infr. 254. Syrus suggests

three reasons why he and Dromo should not have left the women behind; the amount of things they are carrying, the fact that evening is beginning to draw on (*vesperascit*) and their ignorance of the road.

**249. abi dum tu, Dromo, illis obviam,** 'just you go, Dromo, to meet them.' *Illis*, dat. gov. by *obviam* which follows its case (*anastrophe*), *dum* = δὴ. Cf. v. 229.

**251. quid istuc?** 'what is that you say?' The verb is omitted as it is in many similar colloquial questions, e.g., *quo argumento* (sc. *probas*), *quae res* (sc. *est*), &c.

**252. viden tu?** 'do you see?' The English idiom is 'don't you see.' But *-nē* in Plautus frequently = *nonne*. *ancillas aurum vestem*, &c., 'handmaids, jewellery, clothes, a girl whom I left with one little handmaid, whence do you think she gets them?' The accusatives are anticipatory, put first to bring them into an emphatic position. Grammatically they are governed by *censes* (*unde censes ancillas aurum vestem esse ei, quam* &c.?).

**254. di boni, quid turbaest!** 'great heavens! what a crowd there is!' Cf. v. 247.

**capient** = χωρῆσθαι, 'hold' 'contain.' For *scio, extra constructionem*, see v. 230.

**255. comedent,** 'will consume by eating,' i.e. 'will eat up,' *ebibent*, 'will drink up.' For *com-* (*cum*) in composition meaning 'completely,' see Roby L. G. 1888.

**quid sene erit nostro miserius?** The neuter is more idiomatic than the masculine would be.

**256. sed eccos video quos volebam,** 'but here! I see the people I wanted.' Syrus catches sight of the two young men for the first time. For the construction of *eccos* see v. 241, for *quos volebam* v. 178.

**O Iuppiter, ubi namst fides?** *Nam* belongs to *ubi*, and is used in interrogations to give emphasis. *ubi*, 'where,' *ubinam*, 'where ever,' cf. *quis* and *quisnam*, e.g. *quaenam* v. 272. Clinia adjures *Iuppiter* (*Dīus Fidius*) as the god who had witnessed their mutual vows, then apostrophizes Antiphila (*propter te*).

**257. interea loci,** 'meantime.' *Loci* part. gen. after *interea*. Cf. *inde loci*, *ubi terrarum*, *ubi gentium*, *postea loci*, ποῦ γῆς; ποῖ γῆς; &c. and note on v. 110. *Interea loci* is used of time not place; cf. Eun. 126 and 255.

**259. propter quam,** 'you for whose sake,' &c.

**minus obsequens,** 'less obedient (than I ought to be),' 'too little obedient,' i.e. 'disobedient.' So *minus* is often used in place of a

negative with adjs. and advs., e.g. Liv. XXIII. 12 *ne quid in communi omnium gaudio, minus laetum quod esset vobis, loquerer*. Cf. the similar use of *parum* and *male*, e.g. *male sanus* almost = *insanus*, Roby L. G. 2234.

260. *culus nunc pudet me et miseret... monuisse frustra*, 'and now I am ashamed to see him and sorry that he warned me in vain.' *Pudet*, followed by a gen. of the person injured, means to be ashamed to face a person you have wronged, e.g. Hec. 793 *perii, pudet Philumenae*. Roby L. G. 1328. *Pudet me patris* = αἰδοῦμαι or αλσχροῦμαι τὸν πατέρα.

*cantabat*, used of the sing-song droning of monotonous repetition, like ὑμνεῖν, 'constantly dinning into me the ways of these women.' Cf. Plaut. Trin. 287 *haec dies noctisque canto*.

261. *neque eum potuisse umquam ab hac me aspellere*. The governing force of *miseret* is continued, 'and (I am sorry) that he never could,' &c. *neque unquam* = *et nunquam*. *Aspellere* (*abs-pellere*), used four times by Plautus, is a word peculiar to comic diction.

262. *faciam*, 'will do,' i.e. 'will leave her,' as is clear from the previous clause. In *tamen n* is slurred. Scan *tāmēn* and *ēsē*.

*gratum mihi esse potuit*, 'might have brought me thanks.' *Gratus* is used not only of the person who feels gratitude, but of an act which earns gratitude. Cf. Plaut. Merc. 518 *quidquid dabitur, gratum habeo* )( Plaut. Asin. 136 *ingrata atque irrita esse omnia intellego*, infr. v. 934 *ignoscas tamen post, et id ingratum*, 'and that when you'll get no thanks for it,' and v. 368.

263. *hic de nostris verbis errat videlicet*. *De* gives the basis or starting-point of Clinia's mistaken view. See Roby L. G. 1907. Cf. Cic. ad Att. VII. 7 *id nisi gravi de causa non fecisset*.

264. *aliter tuom amorem atque est accipis*, 'you are mistaken about,' lit. 'you take your love differently from what she is,' i.e. 'wrongly.' *Amor* appears here to mean 'the loved object,' though in this sense it is usually found in the plural. For *aliter atque* or *ac* = 'differently from,' cf. Cic. Fam. II. 3 *aliter atque ostenderam facio*, Cic. ad Att. XI. 10 *longe alia nobis ac tu scripseras narrantur*, Roby L. G. 1581.

265. *te erga*, anastrophe of preposition, see v. 189. *Erga* is used almost always of persons in the best period. Later, e.g. Tacitus, it is used of things, 'in the matter of.'

266. *coniecturam fecimus*. *Facere* (not *capere*) *coniecturam* is regular in Plautus and Terence, e.g. infr. v. 574, Andr. 512, Adelph. 822. *Quantum*, 'as far as,' see v. 682.

Note that where the narrative begins the metre changes to Iambic Senarii, the regular metre of narrative.



**267. nil rerum omniumst**, 'there is nothing in all the world.' *rerum* is partitive genitive (after *nil*) as it is in the familiar *carissime rerum*, *pulcherrime rerum*, &c.

**suspiciarier**. This longer form of the infin. deponent and passive is common in old legal inscriptions, in Plautus and Terence commonly at the end of a line, in Lucretius, occurs in Vergil and Horace, and occasionally in later poetry. Mr Roby, L. G. 615, explains it as 'the addition of the ordinary passive suffix *r* in the form *-ēr* to the active infin.' Thus *amarē-ēr*, *amari-er*, *amari*. But Brugmann says this *-er* is *ar* = *ad*.

**269. ut nequid huius rerum ignores**, 'that you may be fully acquainted with her (Antiphila's) circumstances.' *Huius* scanned *hūūs*, cf. v. 233 and *cūūsque* v. 284.

**271. hoc ipsa in itinere alterae dum narrat, forte audiui**, 'I chanced to hear her with her own lips telling this to the other girl on the way.' *dum narrat*, 'while she tells' = a pres. part. in English, 'telling.' Roby L. G. 1458. *alterae* instead of the usual dat. for all genders *alteri*. So Phorm. 928. The fem. dat. *unae*, *nullae*, *solae*, *totae*, *alterae* are occasionally found in early writers of the time of and including Cicero. Roby L. G. 372. There is a point in the use of *alterae* here, as *alteri* might refer to Dromo, who was with Syrus, as well as to Bacchis, whereas *alterae* makes the reference unmistakeable.

**273. enarrem**, 'let me first finish the story I have begun, afterwards I will come to that': *enarrare*, 'to tell to the end,' for the force of *ex* in composition cf. *ebibere*, *exedere*, *edormire*, *emerere* 'to serve out one's time,' *explere*, *epotare*, &c.

**274. istuc**, 'to that point of yours,' i.e. to the question who the other girl (*altera*) is.

The narrative which follows deserves close attention. Here Terence is seen at his best. He cannot compare with Plautus in broad humour or extravagant fun. He lacked *vis comica*. But the simplicity and pathos of a description such as this are beyond all praise.

**275. pultat**, 'knocks' from without, see vv. 173 and 410.

**277. hic**, 'he straightway hurried inside,' i.e. Dromo.

**278. foribus obdit pessulum**, 'places the bolt against the door,' cf. *occludere* 'shut against,' *obducere*, *offigere*, *obserare*, *obsepire*, &c. Cf. Eun. 603 *pessulum ostio obdo*, 'I bolt the door,' Eun. 763 *tu abi atque obsera ostium intus*, 'bar the door from inside.' *Fores*, as explained on v. 173, are the two doors folding together, of which the doorway consisted.

**279. hic**, answered by *ubi* v. 281, cf. Andr. 637 *nil pudet hic, ubi opust: illic, ubi nil opust, ibi verentur*.

**281. de inprovisio**, 'unexpectedly,' Adelph. 407, cf. *de industria*, 'purposely,' *de integro*, 'afresh,' *de* gives the basis or starting-point, Roby L. G. 1907.

Note how useful the impersonal use of the verb is in a narrative like this, *ventum est* v. 275, *sciri potuit* v. 279, *interventum est* v. 281.

**282. existumandi copiam**, &c. The order is *dedit copiam existumandi consuetudinem cotidianae vitae*, 'gave an opportunity of forming an opinion on the habit of her daily life,' i.e. *existumandi* is gen. after *copiam* and governs the acc. *consuetudinem*, which is followed by the gen. *cotidianae vitae*.

**284. culusque ingenium ut sit declarat**, 'shews what each one's disposition is,' lit. 'shews each one's disposition how it is,' i.e. *ingenium* instead of being the subject of *sit* is taken out of the dependent clause and made the object of the principal verb *declarat*. See note on v. 84 and cf. Plaut. Aul. 117 *rogitant me ut valeam, quid agam, quid rerum geram*.

**285. ipsam offendimus**, 'we found Antiphila herself busily weaving a web.' *Offendere* is used of an unexpected arrival coming suddenly upon somebody. Cf. *deprendo* and *καταλαμβάνω*.

Look out *tela* in Dict. of Antiq. *Tela* (*tex-sla*) and *subtemen* v. 293 (*tex-men*) have the same root as *tex-o*.

**287. anuis**, an instance of the original formation of the gen. in the -u declension. So *metuis* Phorm. 482 and perhaps *quaestuis* Hec. 735. Other similar forms are *senatu-is*, *domu-is*, *cornu-is*. Cf. *su-s*, *su-is*.

**288. sine auro**. *Aurum* is a comprehensive term like our 'jewellery.' Cf. Plaut. Epid. 222 *vestita, aurata, ornata ut lepide, ut concinne, ut nove!* *Sine auro*=*non aurata*.

*ornatam ita uti quae ornantur sibi*, sc. *offendimus*, '(We found her) adorned like women who dress for themselves' and not for lovers.

**289. nulla mala re esse expolitam muliebri**. There is nothing in the sentence to govern *esse*. To change *esse expolitam*, as Bentley does, to *interpolatam*, which would follow *offendimus* v. 285, is bold. It is best, if we keep the reading as it is, to suppose that a line has been lost. Wagner's line *ut illam dicat qui texentem viderit* will give the general sense. 'So that any one who saw her weaving would say that she was beautiful with no cunning woman's device.' *Mala re muliebri* refers to paint, rouge and so on, all the things described Phorm. 105 as *adiumentum ad pulchritudinem*. Compare the description there given with the lines that follow here. We might avoid assuming a gap by reading *nulla mala re os expolitum muliebri*, 'her' face was

beautified with no cunning woman's device, her hair, &c.' Mr Shuckburgh's reading *nulla re m̄las expolitam muliebri*, 'her cheeks beautified, &c.,' is good in itself, but does not account for the corruption.

**290. capillus passus prolixē**, 'her hair was lying loosely, and thrown back carelessly round her head.' *Passus* (*pansus*) from *pando*, root *pat-* as in *pat-eo*, πετ-ἀννυμι, is regularly used with *capillus* and *crines* of dishevelled hair. *Prolixē et* is an alteration of the MSS. reading *prolixus* which is almost certainly required. The adv. *prolixē* (*pro*, *laxus*) is used by Plautus and Terence (e.g. *Adelph.* 943, *Eun.* 1082), and Appuleius, who imitates comic language, has *arbores prolixē foliatae*, a use exactly like the present passage.

**291. pax**, 'enough.' '*Pax nihil aliud sibi vult nisi 'satis est' vel παῦσαι*' Ritschl. Cf. v. 717. Here *pax* cuts short the description. Further detail is unnecessary, enough has been said.

**292. ne me in laetitiam frustra conicias.** This may perhaps be a final clause depending on *obsecro*, otherwise it is a pure prohibition. It should be noted that *ne* with the pres. subj. in prohibitions to a definite person is confined to the comic poets. *Hor. Sat.* II. 3. 88 *ne sis patruus mihi* is an isolated instance. *Cic. ad Att.* IX. 18 has *tu, malum, inquires, actum ne agas*, but he is quoting a proverbial expression from an old comic poet. In ordinary Latin we should be obliged to write, not *ne conicias*, but *ne conieceris*, i.e. to use the perf., not the pres. subj. See Roby L. G. 1596—1600.

**293. praeterea**, 'besides' Antiphila herself and the old woman, who had opened the door, there was only 'one little hand-maid who was also weaving.' The original words of Menander have survived (Meineke fr. 3 IV. p. 111) καὶ θεραπαινὶς ἦν μίλα, αὕτη συνύφαινε ῥυπαρῶς διακειμένη. Terence has expanded somewhat.

**294. pannis obsita.** Cf. *Eun.* 236 *pannis annisque obsitum*, Tac. *Ann.* IV. 28 *obsitus illuvie ac squalore*.

**295. inmunda**, nom. sing. fem.

**297. scin hanc quam dicit sordidatam et sordidam?** 'don't you see that the handmaid he mentions was meanly dressed and mean looking?' *Hanc* refers back to the *ancillula* described 293—5. *Scin* (*scisne?*) is used like *viden tu?* v. 252. Cf. *non tu scis?* Plaut. *Asin.* 177 and 215. *Sordidatus* always refers to mean attire, e.g. Plaut. *Asin.* 497; it is specially used of defendants who appeared in court meanly dressed to excite pity. Here then *sordidatam* refers to the poor dress of the little handmaid, *sordidam* is more general and may be understood of the girl's general appearance. Antiphila could not afford a 'showy' servant—the girl

was 'mean in her attire and appearance.' '*Sordidatam referunt ad vestitum* (i.e. *pannis obsita*), *sordidam ad inluviem*' (i.e. *inmunda inluvie*). Cf. Cic. Pis. 41. 99 *nec minus lactabor cum te semper sordidum quam si paulisper sordidatum videbo*.

298. **extra noxiam**, 'free from blame.' For the force of *extra*, see Roby L. G. 1958 and cf. ἐκτός, as Aesch. P. V. 330.

299. **internuntii**, the regular word for a 'go-between.' We need not discuss whether Antiphila had only one maid who could act in this capacity or more. The plural *internuntii* is perfectly general, like the plurals *eis*, *ancillas*, *dominas* in the following lines.

300. **nam disciplinast eis**, &c. '(That her messengers are so uncared for is a strong proof that she is free from fault) for it is the system of those who wish to gain access to the mistress to fee the maid first.' For *disciplina*=system, see Plaut. Asin. 201, Mil. 187. For *adfectant viam*, 'try to make their way to,' cf. Phorm. 964 *hi gladiatorio animo ad me adfectant viam*. *Eis demunerarier* is a certainly right redivision of the MSS. reading *eisdem munerarier*. On the long form of the infin. depon. and pass., see v. 268.

302. **cave**, scanned *cāvě*, as it is Andr. 403 and 760. Cf. *iubě* Haut. 737, *maně*, *tacě*, *abī*, &c.

306. **opplet**, at the sudden news that her lover has returned Antiphila at once stops her weaving and lets silent tears stream down her face. *Opplet*, 'covers wholly,' 'fills completely,' curiously used of a stream of tears—a strong rather than a picturesque phrase.

The revulsion of feeling which made Antiphila's hands drop from her work may be compared with the effect produced on the mother of Euryalus by the news of his death. *Excussi manibus radii revolutaque pensa* (Verg. Aen. IX. 476). Antiphila's silent tears indicate true feeling better than the wild outburst of Vergil's heroine Aen. IX. 477 ff.

307. **desiderio**= $\pi\theta\theta\omega$ , a yearning for or sense of missing some one who is lost or absent, 'it was through yearning for you,' 'to see you.' *Fieri* in Plautus and Terence.

308. **prae gaudio**, 'for joy.' *Prae*=for, in consequence of, is used only of a hindrance with a negative in the best period of Latin, e.g. Cic. pro Planc. 41 *nec loqui prae macrone potuit*. See on v. 123. But in early writers it is used more generally of any cause, e.g. Plaut. Stich. 446 *ut prae laetitia lacrumae prosiliunt mihi*.

**ita me di ament**, 'so help me heaven,' lit. 'so may heaven help me (as what I say is true).' The asseveration is given more fully *ita...ut*, *sic...ut*, e.g. v. 463 *sic me di amabunt, ut me tuarum miseritumst fortu-*

*narum*, and Phorm. 807. For *ita* without *ut*, as in the present passage, cf. Eun. 474 *ita me di ament, honestust*, Eun. 615 *ita me di ament... non nil timeo misera*. For the similar use of *sic* alone, see Verg. Ecl. IX. 20 and X. 4.

309. *ita timui*, 'I was so frightened.' The greatness of his (past) fear explains the greatness of his (present) joy. *ita*=to such an extent, so thoroughly, so completely, cf. Plaut. Most. 996 *ita ubi nunc sim nescio*, Cic. pro rege Deiot. 7 *ita fatuus et amens es*.

*nil esse scibam*, 'knew that it was nothing.' Cf. Eun. 638 *nil est*, Andr. 449 S. *quid id est?* D. *nil*. Such forms as *scibam* for *sciebam* are not uncommon in early writers, e.g. *servibas* Andr. 38. We find also the fut. of 4th conj. verbs in *-ibo*, *scibo*, *audibo*, &c. The short imperf. survived in poetry to the Augustan period, *saevibat*, *aulibat*, *lenibat*, &c., and the futs. *quibo*, *nequibo*.

310. *vicissim*, because you promised me the explanation when you had finished your story about Antiphila, see vv. 273—4. Notice that the metre changes with the change of subject.

311. *hem*, *quid?* 'hallo! what?' *Hem* is an interjection, not affecting the construction of the sentence, expressive of astonishment (as here), indignation, grief or pity. It is also used in answer to a call (*hem respondendi*), as vv. 517 and 757.

312. *ad nos scilicet*, 'to our house of course.'

313. *O hominis inpudentem audaciam*, 'what unblushing assurance the fellow has!', accusative of exclamation like *hominem felicem* v. 380.

315. *hoc vide*, cf. Plaut. Truc. 601 *hoc vide: dentibus frendit, icit femur*.

*in mea vita tu tibi laudem is quaesitum, scelus?* 'are you going to win yourself a reputation, you rascal, at the cost of my happiness?' *Is quaesitum*, 'the supine in *-um* often has a direct, more rarely an indirect object,' *deos atque amicos it salutatum ad forum*, Plaut. Bacch. 347, *quamprimum haec risum veni*, Cic. Fam. VIII. 14, Roby L. G. 1379.

*in mea vita*, lit. 'on my life,' as the object on which the experiment was to be tried, cf. *κινδυνεύειν ἐν τοῖς σώμασι*, Lys. 196. 26, *fiat experimentum in corpore vili*.

*scelus* for *sceleste*, abstract for concrete, so *flagitium* for *flagitiose*, and with a defining genitive *scelus viri*, *monstrum hominis*, *flagitium hominis*, *deliciae pueri*, &c.

316. *ubi si paululum modo quid te fugerit*, 'where (i.e. in a

matter where) if you make only some trifling slip.' *Te* and *ego* are emphatically opposed, '*you* make the slip, *I* pay for it.' *Fugerit*, for this scansion see Introd. p. xvi.

**317. quid illo facias?** Clitipho turns in despair to Clinia, 'what is one to do with him?' In this idiom with *facere* the dat. and abl. are used indifferently, i.e. you can say *quid illi facias?* or *quid illo facias?* Thus Cic. Verr. 1. 16 *quid hoc homine faciatis?* but Cic. pro Caec. 11 *quid huic tu homini facias?*

**at enim**, to introduce an objection on Syrus' part, 'O but'—the rest is cut short by Clitipho. In **quid 'enim'?** 'what (do you mean by) 'but'?', the word that occasions surprise or objection is repeated by the speaker with *quid* prefixed. Cf. Plaut. Amph. 1021 M. *quid ad fores?* A. *ego sum*. M. *quid 'ego sum'?* = what do you mean by 'it's I'? Bacch. 147 *omitte, Lude, ac cave malo*. L. *quid 'cave malo'?* = 'what do you mean by look out for a thrashing?'

**318. quas malum ambages mihi narrare occipit?** The sententious Syrus is going to find a parallel to the present state of things. But Clitipho impatiently cuts him short with these words, 'confound, what long story is he beginning to tell me?' Clinia supports his friend. Syrus takes the hint, and so the parallel is never given. *Malum* is the exclamation, cf. Eun. 780.

**319. verum hic dicit**, pointing to Clitipho. *Mitte*, sc. *has ambages*.

**320. enim vero**, 'look you, I really can't.' Cf. Phorm. 465 *enim vero*, Antipho, *multimodis cum istoc animo es vituperandus*, which also illustrates *multimodis* 'in many ways.' Cf. *mirimodis*, *omnimodis*, specially Lucretian words.

**321. potis es** for *potes*, so *potis sum*, *potis est*; also *potis est* and *potis* (sc. *est*) = *potest* are used impersonally.

**322. effici**, 'you want a sum of money to give her to be made up,' often used in this way of money, as vv. 330 and 584.

**323. stulte sapis**, 'you are foolishly wise,' is an instance of that juxtaposition of opposites for effect, known as oxymoron ('pointedly foolish'), in which comic language abounds. Familiar instances are *insaniens sapientia*, *strenua inertia*, *discors concordia*, *splendide mendax*. Cf. Tennyson's lines:

"His honour rooted in dishonour stood,

And faith unfaithful kept him falsely true."

In the present passage *haud stulte sapis*, 'your wisdom is no folly,' is used ironically.

**324. contingere**, 'to wish for a piece of *luck* you cannot possibly get.' On the distinction between *contingere*, *accidere* and *evenire*, see on v. 190. Cf. Andr. 696 *hanc mi expetivi*, *contigit*, Hec. 833 *haec tot propter me gaudia illi contigisse laetor*.

**325. aut haec cum illis sunt habenda**, &c., 'you must either take the risks with the blessings, or let the blessings go with the risks.' *Haec* refers to the nearer antecedent *periculum*, *illa* to the more remote *amare potiri*.

**326. condicionum**, 'alternatives,' properly 'the terms of a bargain,' 'an offer,' e.g. Andr. 79 *accepit condicionem*. The word is used specially of an 'offer of marriage,' 'a match,' Hec. 241, Phorm. 579.

**328. copias**, 'there is an opportunity.' The order is *copia est ut tua amica apud patrem sit tecum sine metu*.

**329. eadem**, scanned by synizesis as a dissyllable: *eadem hac via*, i.e. by the *consilium* of v. 327.

**330. reddideras**, either 'had deafened me at the time when you promised her,' or else this is an instance of the pluperfect used = perfect, a use chiefly found in Plautus and Propertius. Roby L. G. 1493.

**331. siquidem hoc fit**, 'if that is the case'—with a suppressed apodosis easily understood,—'then well and good,' *res bene se habet*.

**siquidem?** (do you say) *if?*

**332. cēdo**, 'give us,' 'let us have,' used as an imperative 2nd pers. sing., only in this sing. form, and in the plur. *cette* (\**cē-date*) in early scenic poets. The sing. is used by Cicero: the plur. does not occur in Terence.

**333. quid faciet sua?** 'Excellent! (but) what is Clinia to do with his own lady-love?' For the constructions in this idiom see note on v. 317.

**334. si una haec dedecorist parum**, 'not disgrace enough,' lit. 'too little a disgrace.' On the use of *parum* see v. 259. *Dedecori* is predicative dative, as it is Plaut. Asin. 571, Bacch. 1201. Mr Roby (L. G. II. p. xxvii) says 'the characteristics of the class, broadly stated, are these. This dative is (1) a semi-abstract substantive, (2) in the singular number, (3) used predicatively, (4) and most frequently with *est*. It is not qualified, (5) by any adjective except the simplest adjectives of quantity, nor (6) by a genitive or prepositional phrase, though a personal dative as indirect object is a frequent accompaniment. (7) The usage is not frequent anywhere, except in the case of some few words; and (8) there is a noticeable capriciousness shewn in the use of some words in this case and in the non-use of others.'

**335.** *immo*, 'nay, she (shall not be called Clinia's sweetheart, but) shall be taken off to your mother.' For *immo* see v. 94.

*quid eo?* 'why thither?' i.e. *ad meam matrem*.

*longumst*. Latin says *longumst* 'it is a long story,' where the English idiom is 'it would be a long story.' Cic. pro Sest. 5. 12 *longum est ea dicere: sed hoc breve dicam*, Phorm. 956 *emori hercle satius est*, 'twere better,' &c., Roby L.G. 1535.

**336.** *vera causast*, 'there is a good reason.' A strong case may be made for the correction proposed by Loman, *verum causast*. 'It would take too long to tell you the story now: but believe me I have a reason.'

*fabulae*, 'nonsense,' talk and nothing else, idle words. Cf. Andr. 224, and Phorm. 492, where *logi* and *somnia* are used in the same sense.

**337.** *nil satis firmi video*, 'I see no sufficiently strong reason.' Sall. Jug. 64 *quae omnia illis eo firmiora videbantur, quod diuturnitate belli res familiaris conruperant*.

**339.** *huius modi obsecro aliquid reperi*, 'pray devise something of that sort,' *huius modi* refers to *sine periculo*, and *aliquid huius modi* = *aliquid tale ut sine periculo sit*.

*maxume*, 'certainly,' 'by all means,' a colloquial use, Plaut. Asin. 904, Curc. 315, Rud. 1410.

**340.** *huic* = *Bacchidi*, 'I will go to meet the girl.'

*hem, quid dixti?* Cf. v. 311. *Dixti* is not to be regarded as a shortened form of *dixisti*. It is a separate parallel form, properly an aorist *dic-s-ti*, like *duxti*, *vexti*, *spexti*, *misti*, *scripsti*, with the corresponding infinitives, *dixe*, *duxe*, *vexe*, &c.

**341.** *ademptum faxo*, periphrastic for *adimam*, like Phorm. 1028 *faxo tali eum mactatum infortunio*.

**342.** *in aurem utramvis otiose ut dormias*. A proverbial expression for peace of mind. An uneasy mind will not allow peaceful slumber, but makes us 'sleep on one ear, with the other ear open.' A Greek proverb is quoted, ἐν ἀμφοτέροις τὰ ὦτα καθεύδειν, on which Plautus Pseud. 123 has a parody, Ps. *de istac re in oculum utrumvis conquiescito*. CA. *in oculumne an in aurem?* Ps. *at hoc pervolgatumst nimis*.

**343.** *quid ago nunc?* deliberative pres., more vivid and lively than the deliberative subjunctive *quid agam?* and specially common in the phrase *quid ago?* Eun. 811, Phorm. 447, Roby L.G. 1609.

*tunē, ne interrogativa*, sc. *agis?* The next two speeches of Clinia's



are continuous with this. They are interrupted by Clitipho and Syrus, but the construction continues through the three. 'The good that—is offered you, enjoy while you may: for you could not tell—whether it will ever be in your power hereafter or not.' *Nescias* is subj. in apodosis to an unexpressed protasis, such as 'if you tried.'

**346. *istuc ago***, viz., what he has announced (v. 340) that he will do. Syrus turns to leave the stage.

**348. *verum hercle istuc est***, 'gad, what you say (v. 347) is true.' This is addressed to Clinia—then Clitipho turns to the departing Syrus.

**349. *concaluit. quid vis?*** 'Clitipho has waxed warm at last'—said by Syrus to himself, then, turning to Clitipho, 'what do you want?' Cf. for *concaluit* Eun. 85. Hot love has conquered cold fear.

***redi***, scanned *redī*. This shortening of final long vowels is specially common in imperatives properly iambic, i.e.  $\sim -$ . Cf. *cavē* v. 302.

***dic quid est?*** The clause containing the question (*quid est?*) is treated, as often in Plautus and Terence, as independent of the main clause (*dic*). Later writers would have said *dic quid sit?* Roby L. G. 1761.

**350. *iam hoc quoque negabis tibi placere***, 'you'll tell me next that you don't like this plan either.'

**352. *tu es iudex***, i.e. I leave you full power to decide what I am to do: see that in making your decision your conduct is above suspicion.

**354. *quasi istic mea res minor agatur quam tua***, 'as if *I* had less interests at stake in the matter than *you*.' *Istic*, 'there,' = *in ista re*. So in the next line, *hic*, 'here' = *in hac re*. For *quasi* (*velut si, ac si, tanquam si, sicuti, ceu*) with the subjunctive (conditional) in sentences of comparison, see Roby L.G. 1580.

**356. *tibi erunt parata verba, huic homini verbera***, 'there will be in store for *you* a slating, for *me* a slashing.' This paronomasia between *verba* and *verbera* is one of the poor puns in the play referred to v. 218. Cf. the jingle *abeas si sapias*, v. 379, *avidum...aridum*, v. 526. *Huic homini* (δευκτικῶς, pointing to himself) = τῷδε τῷ ἀνδρὶ = *mihi*. Cf. Plaut. Epid. 26 *quem dices esse hominem hoc hodie Athenis digniorem?* where *hoc* = *me*, and so *hoc caput* frequently.

If, says Syrus, our plan miscarries, your father will only scold you, but he'll have me flogged. Cf. Phorm. 219 *tu iam litis audies: ego plectar pendens*, 'you will be scolded: I shall be strung up and flogged,' Plaut. Men. 980 *magis multo patior facilius ego verba, verbera odi*.

**357. *neglectust***, i.e. *neglectu est*, predicative dative. Cf. for the

dat. of the 4th declension in *-u*, not *-ui*, Plaut. Rud. 294 *sunt nobis quaestu et cultu*, Sall. Jug. 6 *luxu*, and the form occurs in Caesar, who is said to have preferred it, Adelph. 63 *vestitu nimio indulges*. In v. 639 of this play, Cod. A (the Bembine) gives *nempe anu illi prodita abs te filiast*, which if retained will be another instance. The proper dative of *-u* stems is formed by adding *-ei*, *senatu-ei*, hence *senatui*: the case in *-u* is properly instrumental and locative.

358. **scilicet facturum me esse**, 'you may be sure I will do so.' *Scilicet* i.q. *scire licet*, cf. v. 856 *scilicet daturum*, and v. 892 *iniecisce verba tibi Dromonem scilicet*, Plaut. Asin. 787 *ita scilicet facturam*, 'you may be sure she will do so.' Similarly *videlicet*, i.q. *videre licet*, e.g. Plaut. Stich. 555 *videlicet parcum fuisse illum senem*.

359. **redijt**, cf. v. 931 for a similar use of *redeo*: the force of *re-* is in abeyance.

360. **ut sit necessus**. The same form *necessus* occurs Eun. 998 *nisi quia necessus fuit hoc facere*, where Donatus in his note recognises *necessus* as parallel to *necesse* and *necessum*. Plautus has *necessust*, *necessest* and *necessumst*. The form is also found *Senatus consultum de Bacanalibus* (B.C. 186) *sei ques esent quei sibi deicerent necesus ese bacanal habere*, where Lachmann considers it to be genitive, as in Lucr. vi. 815, *vis magna necessis*, without doubt *necessis* is genitive of *necesse*. If *necessus* is genitive here, the phrase will be equivalent to *ut sit necessitatis*, 'so that my doing so is a part of necessity.' But in Plautus *necessust* is on the analogy of similar phrases nominative, so in Lucr. II. 710 and IV. 1006, so that we shall probably be right in considering it to be nominative in these two passages of Terence. *Necesse* and the archaic *necessum* are used regularly as the nom. and acc. only with *esse* and *habere*.

**merito te amo**, 'I have reason to thank you.' Cf. Phorm. 54 *amo te et non neglexisse habeo gratiam*.

361. **verum illa nequid titubet**, 'but (see) that she makes no slip,' like  $\delta\pi\omega\varsigma \mu\eta$ , i.e.  $\delta\pi\alpha \delta\pi\omega\varsigma \mu\eta$ : we may compare Plaut. Pseud. 939 *at vide ne titubes*, a warning followed by the assurance *meditati sunt doli docte*, 'the trick has been thoroughly rehearsed,' very similar to *perdoctast probe*, 'Bacchis has been right well trained in her part.'

362. **qui tam facile potueris persuadere illi, quae solet quos spernere**, 'how you could so easily induce her (to come), considering what lovers she scorns,' lit. 'who is wont to scorn whom.' *Qui* (used as abl.) = *quo modo*. The word is used (1) as an ablative of all genders, and sometimes in early writers of the plural, with the preposition *cum*

appended (*quicum*); (2) as a substantive relative and interrogative, e.g. *habeo qui utar*; (3) as an adverbial interrogative, how? and (4) occasionally as indefinite, e.g. *neuqui, siqui* (Plaut.), Roby L. G. 379.

**364. in tempore**, also *in ipso tempore* and *per tempus* = *opportune*) (*post tempus*, 'when it's too late,' e.g. Liv. XXV. 31 *quod n̄ tam in tempore subvenisset, victoribus victisque pariter perniciose instabat fames*, Andr. 532 *atque adeo in ipso tempore eecum ipsum obviam*, Andr. 783 *O Chremes, per tempus advenis. Quod rerum omnium primum* = Hesiod's *καρὸς δ' ἐπὶ πᾶσιν ἄριστος*).

**365. nam** explains *in tempore*. 'I went to her at a happy moment, ...for I found (see v. 285) a soldier piteously entreating for an evening in her society.'

**366. arte tractabat virum**, cf. Eun. 924 *quod si astu rem tractavit*, &c. *Arte* is a modal ablative, equivalent to an adverb.

**367. inopia**, i.e. by his inability to get what he wanted, by refusing him.

**368. eademque**, 'and that at the same time this (i. e. her refusal of the soldier) might be in your eyes deserving of especial thanks.' *Eadem* is scanned by synizesis, as in v. 329. *Eadem opera* or *eadem* only, modal ablative, = 'at the same time,' e.g. Plaut. Most. 1039, Mil. 303. Compare for the use of the ablative *una opera*, 'just as well,' *bona fide, aequo animo, dolo malo*, &c., and see Roby L. G. 1237.

**369. vide sis nequid imprudens ruas**. *Sis* = *si vis*, as v. 374, *quid* the accusative of limitation, 'pray be careful you do nothing rash.'

**371. inpotens**, 'headstrong,' wanting in self-control, e.g. Andr. 879, Catull. VIII. 9, XXXV. 12, Cic. Tusc. v. 17. *Ego* and *te* are emphatic. *Te*, antiptosis, see note on v. 84.

**372. inversa verba, eversas cervicis tuas**, &c., 'refrain from straining your words and craning your neck.' The phrase *inversa verba* occurs also Lucr. 1. 642, where it is applied to the diction of Heraclitus distorting words from their natural meaning. See Quint. VII. 6. 44 *ἀλληγορία quam inversionem interpretantur, aliud verbis aliud sensu ostendit, etiam interim contrarium*. Clitipho is warned not to talk in riddles in the hope that Bacchis only will understand him, not to crane his neck in the hope of catching sight of her, to avoid sighs, clearing his throat to call her attention, coughs and smiles. All this will be patent enough to his sharp-eyed father. The regular construction of *abstinere* is an abl. of the thing avoided. The gen., as Hor. C. III. 27. 69 *abstineto irarum calidaeque rixae*, is a Graecism. The acc. (e.g. *verba*

here) denotes the thing kept off. Cf. Liv. II. 16 *ne ab obsidibus quidem iram belli hostis abstinuit*, Plaut. Aul. 344 *quod te scio facile abstinere posse*, 'which I am sure you can easily avoid,' Men. 985 *culpam abstineam*, and often in the formula *potin ut me abstineas manum?* 'Can't you keep your hands off me?' with which compare v. 565.

**374. tutimet**, 'you yourself.' *Met* may be appended to emphasise all cases of the personal pronouns, except *tu* in the nom., where the form is *tu-te-met*. *Tutimet* for *tutēmet* is regular, a final *ē* in composition becomes *i*, as *hicne* from *hice + ne*. In the possessive pronouns *-met* or *-pte* are appended generally to the ablative only, *meopte*, *suāmet*; rarely to gen. sing., e.g. *tuipte*, and acc. plur., e.g. *suosmet*, *suāmet*. Roby L.G. 389.

**376. iam nunc**, 'now already,' to be distinguished from *nunciam* (trisyllabic), 'in a minute,' 'directly.'

**377. scio, apud patrem**, 'I understand, in my father's house (chez mon père) she is not mine (for we are to pretend that she is Clinia's sweetheart): but now meanwhile (she is mine).'

**nilo magis**. Sc. *nunc quam apud patrem tuum*. *Nilo* is ablative of measure, 'by nothing,' like *hoc, tanto, nilo minus*, &c.

**379. saltem salutem**, 'at any rate (let me) greet her,' i.e. salute her on arrival. On the jingle *abeas si sapias* see v. 356.

**380. quid istic?** 'what about Clinia?' 'what is Clinia to do?'—the verb omitted, as often, in colloquial questions, see v. 251. *Istic* = *iste + ce* as *illic* = *ille + ce*.

**hominem felicem**, acc. of exclamation, v. 313.

**ambula**, 'off with you,' used of quite short distances, so that sometimes it is little more than *abi*.

[Clitipho reluctantly retires: Clinia and Syrus remain to receive Bacchis and Antiphila.]

ACT II, SCENE 3 (381—409). Enter Bacchis, talking to Antiphila. Clinia does not speak till v. 397, nor shew himself till v. 405. The contrast between the commonplace and self-interested Bacchis and the tender Antiphila is well drawn.

Metres: 381—397 septenarian trochaics, 398—404 octonarian iambics, 405—409 iambic senarii.

**381. edepol**, 'by Pollux,' an oath used by both men and women, whereas *hercle* was used by men and *ecastor* by women only.

**382. isti formae ut mores consimiles forent**, 'to make your

character match your beauty,' i.e. 'to be as good as you are beautiful.' Two important mss. give *isti formae*, others omit *isti*. Wagner regards *isti* as a fem. gen. 'like that beauty of yours,' for *similis* and its compounds regularly take a genitive in Plautus and Terence, a dative is a later construction. On *isti* as a genitive see Roby L.G. 373, and cf. the use of *uni*, *illi*, *nulli* in old Latin. Others consider *isti* to be nom. plur. agreeing with *mores*. If so, it would be an improvement to transpose *isti ut mores formae*.

**383. miror si**, 'wonder that,' cf. *θαυμάζω εἰ*. On *ita me di ament* see v. 308.

**384. indicio**, predicative dative. Menander's original line has been preserved, viz. *ἀνδρὸς χαρακτήρ ἐκ λόγου γνωρίζεται*.

**385. egomet**, see v. 374. The exact phrase *mecum in animo considero* is not apparently found elsewhere, but cf. Adelph. 500 *hoc tu facito cum animo cogites*.

**386. omniumque adeo vostrarum**, 'and moreover (the life) of all you women, (those I mean) who keep from them the common herd of lovers.' For the partitive genitives, *nostrum vostrum*, the comic poets sometimes use *nostrorum*, *nostrarum*, *vostrorum*, *vostrarum*. See Roby L.G. 388, Eun. 678 *quisquam nostrarum*, Hec. 240 *nulla vostrarum*.

**388. nam expedit bonas esse vobis, nos, &c.**, 'to be good pays you, us the people with whom we have to do won't allow to be good.' The ordinary construction would be *bonis* dat. For the accus. *bonas* see Dr Reid's note on Cic. pro Balbo 12. 29 *quod si civi Romano licet esse Gaditanum*, &c. There *esse Gaditanum* is in fact subject to *licet*, which happens to have a dative dependent on it, 'that one should be a Gaditan is a thing permitted to a Roman citizen.' And so here *esse bonas* is really subject to *expedit*, on which the dative *vobis* is dependent, 'that you should be good pays you.' When the dependent dative is not expressed the accus. with infin. is the regular construction. See Phorm. 766 *nostrapte culpa facimus ut malos expediat esse*, where add *nobis* and the passage is identical with the one before us, Cic. Fam. VII. 1. 5 *neque nos lepore tuo neque te meo frui liceret*, ad Att. X. 8 *nam medios esse iam non licebit*, Verg. Aen. X. 236 *dedit esse deas*, 'where *deas* is subject of *esse*, while *esse deas* is object of *dedit*.' Cf. the similar construction of *ἔξεστι*, as in Thuc. IV. 20 *ἔξεστιν ὑμῖν φίλους γενέσθαι*.

Scan *bonās* and cf. Haut. 923 *forīs sapere*, Eun. 8 *bonīs Latinas*, Plaut. Stich. 98 and 99 *virōs* and *bonās*. Theocritus scans αὐτᾶς. It will be noticed that in the Latin examples the shortening of final long syllables takes place in words that are properly iambic.

390. *haec = forma nostra, suum animum*, 'their fancy.'

391. *nisi si*, 'unless indeed.' The alternative introduced by *nisi si* is one degree less probable than one introduced by *nisi* would be. The speaker does not think it likely to be true, it is a possibility that is just worth mentioning, e.g. Eun. 661 *nequeo mirari satis quo illic abire ignavos possit longius, nisi si domum forte ad nos rediit*.

393. *hi*, 'lovers of this sort,' passing from sing. to plur., as Eun. prol. 1—3 *si quisquamst, qui placere se studeat bonis.....in his poeta hic nomen proficitur suum*. This relative clause is really indefinite, and may include any number of persons, hence the plur. *hi* is not unnatural.

*vostrum* short for *vostrum moris* by the figure called brachylogy of comparison. Cf. *κόμαι Χαρτέσσιν ὁμοῖαι*, 'hair like (the hair of) the Graces.'

394. *utrique ab utrisque*. The plurals denote the two sets of lovers, not the two individuals. Cf. Andr. 287 *quam illi utraeque res nunc utiles et ad pudicitiam et ad rem tutandam sient*. If the emphasis were on the two individuals, the singular would be used, as Phorm. 800 *uterque utriquest cordi*.

*vero*, adv. 'are genuinely bound.'

397. *compararem*, 'make my good depend on his good,' lit. 'procure my good according to his good,' cf. Andr. 628 *atque ex incommodis alterius sua ut comparent commoda*. In the present passage *ex* is used of 'the basis or standard' rather than the source. See Roby L. G. 1940.

400. *tui carendum*, the only place in Terence where *careo* is followed by a genitive, a construction confined to the early poets. It is followed also by accusative, e.g. Eun. 223 *non illam caream*, a construction revived in late Latin. See also note on v. 869.

401. *hocine me miserum*, &c., 'to think, alas! that I may not enjoy such a disposition (i.e. as Antiphila possesses) as I like!' The infinitive is of indignant exclamation, rare except in the comic poets and Cicero, see Roby L.G. 1358. *Frui* in Terence four times takes the abl., once only the acc.; but *fungi* five times the acc., once only the abl.; *abuti* acc. only in both Plautus and Terence; *potiri* in Terence three times the acc., once the abl. On the whole these deponents in the comic poets have the acc. more often than the abl. For examples of the acc., see Roby L. G. 1223. *Meo modo*, 'in my own style,' 'as I like,' = *meo arbitrato*.

402. *immo ut patrem tuum vidi esse habitum*, 'nay, so far as I

have seen your father's reputation, he will still long give us trouble.' *Habitu* has occasioned much discussion. It is impossible, I think, to take it as equivalent to *se habere*, i.e. = *patris tui affectum*, and necessary to understand it of the general, and correct, view of the old man's character. Perhaps we should read *esse habitu*. *Turbas* is a tolerably certain correction of the MSS. *duras*. Cf. Eun. 653 *eunuchum quem dedisti nobis quas turbas dedit!*

**403. intuitor**, from the 3rd conjugation form *intuor*, not the 2nd conjugation *intueor*. Plautus uses *intuor*, *contuor* and *obtuor*: *intueor* he has once only, Rud. 449.

**ah, retine me.** Antiphila, catching sight for the first time of Clinia, calls to Bacchis to support her because she feels faint at the unexpected appearance of her lover.

**404. amabo**, 'pray,' cf. Eun. 130 *hoc agite amabo* and 663 *vise amabo, num sit*. A familiar conversational idiom in Plautus, Terence and Cicero's Letters.

**disperii, perii misera.** The same expression occurs Plaut. Merc. 674 *disperii: perii misera, vae miserae mihi*.

**quid stupes?** 'cur es attonita et consternata': *stupere* = *deliquio animi tentari*.

**409.** Syrus cuts short the lovers' transports by reminding them that the old man has been awaiting them for some time. Dinner is now supposed to follow. The action of the first day ends, and the play is divided into two parts at this line.

[They all enter the house. Besides Chremes himself, his wife Sostrata, his son Clitipho and his slave Syrus, there are now in his house Bacchis, Antiphila, who is supposed to be Bacchis' attendant, and Clinia, whose return is still unknown to his father, Menedemus. It is the day of the Dionysia (v. 162), and the feast is being celebrated with guests (v. 169) in Chremes' house.]

ACT III, SCENE I (410—511). The next morning. Chremes comes to tell Menedemus what has happened. He strongly advises his neighbour not to shew his son how ready he is to indulge him in everything, to prevent their being separated again. Chremes and Menedemus come out of the doors of their respective houses. Chremes soliloquises vv. 410—419, Menedemus vv. 420—425.

Metre: iambic senarii.

A night has elapsed since the action of the last scene. But the

action on the stage is continuous. Between Act II and Act III a short interval only is made, filled up by simple music.

**410. *luciscit hoc iam***, 'it is beginning to grow light there now.' This is said by Chremes *δεικτικῶς*, pointing to the sky. *Luciscit* (for *lucescit*) is written on MSS. authority, and there are many well-authenticated cases of the same form, e.g. *conticisco* (Plautus), *flaccisco* (Pacuvius), Cic. Fam. xv. 4. 8 has *lucisceret*. The verb is one of the regular impersonal verbs of the weather, the sky, &c., e.g. *tonat*, *pluit*, *gelat*, *fulminat*, *advesperascit*, 'it draws on towards evening.' *Hoc* is accusative of limitation, defining the extent of the action of the verb. With a passive verb a neuter pronoun may become subject to the verb, e.g. *hoc solum pugnatur*, Cic. Rosc. Amer. 3, but with an impersonal verb it should rather be considered accusative. Cf. Plaut. Amph. 543 *luciscit hoc iam*, Curc. 182 *nam hoc quidem edepol haud multo post luce lucebit*, Mil. 220 *lucet hoc inquam*, Lucr. v. 318.

**pultare**, to knock from the outside, see v. 173.

**411. *primum e me***, 'first of all that from me, &c.' The sentence takes such a form that *primum* is not followed up by *deinde*.

**414. *eius***, scanned as a monosyllable, as Andr. 210.

**415. *cum illi periculi nil***, &c., 'although there is no risk to the son in revealing it.' *Ex* denotes the source, from which the risk if there were any would come. *Illi* refers to the same person as *eius* in the preceding line. For *cum*=although, see Roby L. G. 1730.

**416. *haud faciam***, i.e. *haud celabo*, see v. 236.

***quōd potero***, 'so far as I can.' *Quōd*=*quoad*, cf. Plaut. Capt. 670 *quōd in te uno fuit*, Mil. 1160 *impetrabis, quōd ego potero, quod voles*, Rud. 287 *comiter fiet a me, quōd copia valebit*. Plautus has *quoad* in four passages only, elsewhere *quōd*. In such limiting clauses the verb is in the indicative as a description of existing facts, cf. Andr. 423 *erus, quantum audio, uxore excidit—quantum in me (in te, &c.) est*, Roby L. G. 1693. Cf. Eun. 215, Adelph. 511 and 519.

**419. *nos quoque senes***. Cf. Menander γέρων γέροντι γλῶσσαν ἡδίστην ἔχει, παῖς παιδί, καὶ γυναῖκι πρόσφορον γυνή κ.τ.λ. At this point Menedemus comes out of his own door.

**420. *aut ego profecto ingenio egregio ad misérias natus sum***, 'either assuredly I am born with a special turn for trouble, or else,' &c. *Natus*, 'naturally formed for,' is commonly followed by the dative in Plautus and Terence, e.g. Adelph. 545 *nisi me credo huic esse natum rei, ferundis miseriis*, in Cicero *ad* with accus., as here, is the usual construction.



**422. diem**, 'lapse of time.' The sentiment is a commonplace, e.g. Diphilus λύπης δὲ πάσης γίγνεται ἰατρὸς χρόνος, Menander πάντων ἰατρὸς τῶν ἀναγκαίων χρόνος.

**425. magis**, twice in this line scanned by slurring *s*. In the next line *forās*, i.e. once more we have a word properly iambic shortening its last syllable.

**428. cuius maxume te fieri participem cupis**, 'the news which above everything you desire to hear.' *Particeps* takes the gen. *cuius* like its synonyms *consors* and *socius*. Cf. Plaut. Epid. 266 *fac participes nos tuae sapientiae*.

**429. numquid nam?** 'why you haven't, have you? = μῶν; It is too good to be hoped, and Menedemus hardly dares to suggest it.

**432. dixi**, 'I have said so'—and will not alter my statement, a strong re-affirmation. Cf. St Matthew xxvi. 64, 'Jesus said unto him, Thou hast said.'

**433. etiam**, 'yet,' as v. 188, &c. In v. 435 *etiam* = 'still further,' i.e. not only not diminished, but even increased.

**436. ut essem**, 'how I was,' i.e. what my feelings towards him were. *Tu* is emphatic and reproachful. 'You, who professed such readiness to serve me, did not you tell him what my feelings towards him were?'

**437. quia pessume istuc in te atque in illum consulis**, 'because you're very badly advised both as regards yourself and him.' Cf. v. 963 *consulere in longitudinem*. *Illum* is scanned *illum*, as often, for double consonants do not in Plautus and Terence necessarily 'make position.' Cf. *supellectile* Phorm. 666, *oppressionem* Adelph. 238, *opportune* Adelph. 81. This holds good of all double consonants, see Introd. p. xvii.

**438. victo**, 'subdued,' i.e. overcome by pity and remorse.

**439. non possum**, 'I can't do it,' *possum* is used absolutely, as Liv. I. 54 *omnia unus Gabiis poterat*; Verg. Ecl. VIII. 63 *non omnia possumus omnes*, &c.

**440. vemens in utramque partem**. This is the keynote of Menedemus' character. He had overdone severity. Now he exceeds in leniency. See I. I *ad fin*. The Greek is apparently πᾶς πατὴρ μωπος. Terence has enlarged upon this. *Nimia* belongs to *parsimonia* as well as *largitate*, 'either too open-handed or too close-fisted.' This explains *in utramque partem* in the preceding line.

**442. fraudem**, 'harm,' 'damage.' Cf. Andr. 911 *inperitos rerum, eductos libere, in fraudem inlicis?* Liv. I. 24.

**ex hac re atque ex illa**, 'from your present course (i.e. *ex nimia largitate*) as from your former course (i.e. *ex nimia parsimonia*).'

**443. olim**, 'at that time' (*olim* = *illim*), as contrasted with *nunc* v. 448.

**444. commetare**, 'to be continually going,' a frequentative specially used here of a young man going to his mistress.

**445. grata**, see v. 262.

**446. coacta ingratis**, 'forced (to do so) whether she would or no, after that began to earn a livelihood in the streets.' *Ingratis*, 'against her wish,' 'unwillingly,'—always quadrisyllabic, as *gratis* is regularly trisyllabic, a modal ablative equivalent to an adverb, like *iniuria*, 'wrongfully,' *moribus*, 'by custom' (v. 839), *iure*, *libidine*, *otio*, *natura*, &c., see Roby L. G. 1239. Cf. Eun. 220 *opus faciam, ut defetiger usque ingratis ut dormiam*, Andr. 632 *tum coacti necessario se aperiant*. For the whole passage cf. the fuller description, Andr. 74—79 *primo haec pudice vitam parce ac duriter agebat, lana ac tela victum quaeritans: .....accepit conditionem, dein quaestum occipit*, Plaut. Poen. 1137 *facientque indignum genere quaestum corpore*, Tac. Ann. II. 85. Chremes is describing Bacchis, not Antiphila, for he thinks Bacchis is the object of Clinia's affection.

**448. cum**, 'although.' *Cum* with the indicative is used by Plautus and Terence in some sentences where 'the coincidence in time serves to set off strongly the unreasonableness of the action.' Roby L. G. 1731. Cf. Eun. 46 *quid igitur faciam? non eam? ne nunc quidem, cum accersor ultro*, 'although I am actually sent for,' Phorm. 22 *de illo iam finem faciam dicundi mihi, peccandi cum ipse de se finem non facit?* 'although he does not, &c.' In other writers, and very frequently in Plautus and Terence themselves, *cum* = although takes the subjunctive, e.g. *supr. v. 413*.

**450. instructa pulchre**, 'how splendidly equipped for destruction she is.' Bacchis has all the weapons necessary to work a lover's destruction. Cf. Plaut. Bacch. 373 *omnis ad perniciem instructa domus opime atque opiparest*, Liv. I. 54 *dictis factisque ad fallendum instructis*.

**451. plus decem**, 'more than ten,' *quam* omitted and the construction not altered, as often after *plus*, and sometimes after *amplius*, &c., e.g. Verg. Ecl. III. 104 *tres pateat caeli spatium non amplius ulnas*. For the various constructions possible with *quam*, see Roby L. G. 1273.

**452. oneratas veste atque auro**. See vv. 247—8 *portant quid erum!...aurum, vestem*.

**satrapa**, 'a nabob.' *Satrapa*, properly the governor of one of the provinces of the Persian Empire, is used for any wealthy potentate. The Greek *σατράπης* becomes in Latin *satrapa*, just as *poeta*, *nauta*, *danista*, *trapessita*, &c. from *ποιητής*, *ναύτης*, *δανειστής*, *τραπεζίτης*.

**454. nedum tu possis**, 'much less could you.' 'This usage arises from the prevention of the occurrence of the greater event being rhetorically regarded as the purpose of the occurrence of the less event,' Roby L. G. 1658.

**455. sensi**, 'I know it by experience.'

**456. quod si iterum mihi sit danda, actum siet**, 'and if I had to give it again it would be all up with me.' See *actum est de me (te, illo, &c.)* in Dict., and e.g. Andr. 465 *actumst, si quidem haec vera praedicat*. The phrase is originally taken from judicial language, and was employed of a suit once pleaded which could not be resumed.

**457. pytisando modo mihi quid vini adsumpsit**, 'what an amount of my wine she wasted by tasting only.' *πυτίζειν*, 'to spit,' 'to taste and spit out,' a Greek word introduced by Terence, who followed the example of Plautus in this. In Latin the Greek ζ is generally represented by *ss*, as *μάζα massa*, *βαδίζω badisso*, *μαλακίζω malacisso*, *ἀττικίζω atticisso*, *κυαθίζω cyathisso*, &c., but the MSS. authority here is for *pytisando*, rather than *pytissando*. Cf. Juv. XI. 175.

**458. sic hoc, dicens; asperum, pater, hoc est**, "saying, 'This is only so so,' 'this, old fellow, is rough.'" For *sic*, see v. 523.

**459. aliud lenius sodes vide**, 'please provide another mellower wine.' *Sodes*=*si audes* v. 212. *Vide*, 'provide,' cf. Cic. ad Att. V. 1. 5 *antecesserat Staius, ut prandium nobis videret*, Phorm. 189 *recte ego mihi vidissem*.

**460. relevi**, 'I opened,' properly 'I unpitched,' i.e. removed the pitch with which the stopper was fastened. Cf. Hor. C. III. 8. 9 *hic dies, anno redeunte festus, corticem astrictum pice dimovebit amphorae*, Plin. nat. hist. XIV. 30 *dum vina aperiuntur, dolia relinuntur*. *Dolium* is a huge jar into which new wine was put before it was drawn off into *amphorae*. *Seria* is a much smaller earthenware vessel.

**461. omnis sollicitos habuit**, 'she (Bacchis) kept every one in a bustle.' *Sollicitus* has its original meaning, *sollus* i.e. *ὅλος*=*totus*+*cio*, 'all-excited.' Plaut. Mil. 1087 *ita me mea forma habet sollicitum*, Men. 588 *sicut me hodie nimis sollicitum cluens quidam habuit*, and above, v. 129.

**462. quid te futurum censes?** 'what do you think will become of you?' See v. 333.

**exedent**, 'eat up,' 'eat you out of house and home,' as we say. For the force of *ex* see v. 255.

**463.** **sic me di amabunt, ut, &c.**, 'so may heaven be kind to me as, &c.' See note on v. 308.

**467.** **illud permagni re ferre arbitror**, 'I think it of very great importance that he should not perceive you grant him that knowingly.' *Rē fert* impersonal, i.e. probably *rei fert* 'it conduces to the interest of,' is followed by the gen. of the person concerned, like the impersonal *interest*. But the ablative of the possessive pronouns *mea, tua, sua, nostra, vestra* is used, probably because the pronoun was accommodated to the supposed ablative *re in refert*. Then by analogy the same construction was extended to *interest*, e.g. Liv. XXIV. 8 *magis nullius interest quam tua*, Cic. ad Att. XIV. 16 *magni interest Ciceronis vel mea vel mehercule utriusque*. *Permagni* is the so-called genitive of price, i.e. the locative, like *tanti, quanti, flocci, nili, &c.*

**470.** **ut des** follows *falli sinas*, 'let yourself be duped, that you may give it through anybody's agency but your own.'

**471.** **techinis**, 'let yourself be duped by tricks through the agency of the slave (Dromo).' *Techina* is the Latinised form of *τέχνη*, regularly used for a 'trick,' e.g. Eun. 718 *Parmenonis tam scio esse hanc techinam quam me vivere*. The rule about the 'inserted' vowel is that *u* is added before *l* and *m*, *i* before *n*, when these liquids follow *c, p, t, m*. Thus *Alcumena, Tecumessa, drachuma, gymnasium, mina*.

**etsi subsensi id quoque, illos ibi esse**, 'although I've got an inkling too that the slaves are at it.' *Ibi=in ea re* and *esse in re*='to be engaged in,' 'engrossed with,' e.g. Eun. 816 *iam dudum animus est in patinis*. Cf. v. 983 *immo et ibi nunc sum et usque id egi dudum*, and v. 1063 *credas animum ibi esse*.

**473.** **Syrus cum illo vostro**=*Syrus et ille voster*, hence the plural verbs *consusurrant* and *conferunt*. Cf. Sall. Jug. 101 *Bocchus cum peditibus...postremam Romanorum aciem invadunt*, Liv. XXI. 60 *ipse dux cum aliquot principibus capiuntur*, Verg. Aen. I. 292 *Remo cum fratre Quirinus iura dabant*.

**475.** **talentum**. The talent contained 60 minae, and the mina 100 drachmae. The drachma=a franc, *gd.*, the mina £4, the talent £240, but it is put here generally for an indefinitely large sum.

**476.** **non nunc pecunia agitur**, 'it is not *money* that is in question now, but this is the question how, &c.' The construction is *non nunc pecunia agitur sed illud (agitur)*, &c. *Minumo periculo*, modal ablative, 'with least risk.'

**479. prius proditurum te tuam vitam, &c.** This is explanatory of *tuom animum*. 'If he shall once perceive your state of mind, viz. that you will give up all you hold dear and all your money rather than let your son leave you.' *Tuam vitam* is not so much 'your actual life' as 'the sum of all that makes your life worth living.' See v. 482 and cf. v. 315, Phorm. 218 and 466, Andr. 272.

**480. hui.** See v. 92.

**481. fenestram, 'opening.'** For this sense cf. Verg. Aen. II. 482 *ingentem lato dedit ore fenestram*, of the breach made in a door, Juv. S. I. 104 *molles quod in aure fenestras arguerint*, of the slits in the lobe of the ears, Suet. Tib. 28 *si hanc fenestram aperueritis, nihil aliud agi sinetis*. On *ad* see Roby L. G. 1828.

**482. tibi autem porro ut, &c., ut** is exclamatory, 'and to you again how devoid of pleasure life would be!' *porro*, passing on from your son to yourself.

**484. quod cuique cumque, &c.,** 'every one will wish for whatever comes into his head, he will not stop to think whether it is right or wrong, he will ask for it.' *Cumque* belongs to *quod*, from which it is separated by tmesis. The whole couplet reads like an interpolated illustration of v. 483 and may without loss be cut out.

**486. ipsum, 'your son,'** Clinia.

**487. dare denegarīs: ibit ad illud ilico,** 'suppose you refuse to give to him, he will at once have recourse to that by which, &c.' An instance of a protasis without relative or connective adverb in the indicative. Such cases are generally present or, as here, future-perfect. Cf. Eun. 252 *negat quis: nego; ait: aio*, 'does any one say no, I say no too, &c.,' Juv. S. III. 100 *rides: maiore cachinno concutitur; flet, si lacrymas conspexit amici*, Cic. Acad. II. 36 *age, restituro Peripateticis: sustinero Epicureos: Diodoto quid faciam?* Roby L. G. 1553.

**490. videre,** the regular form of the 2nd sing. pass. in comedy, and not *videris*, 'you seem to speak the truth and as the fact is.'

**491. somnum hercle ego, &c.,** 'last night I did not see a wink of sleep, trying to find a means to restore your son to you.' *Hac nocte* means the nearest night whether past or future, i.e. 'last night,' or 'to-night,' according to the context. And so with *hic mensis, hic annus, hi aliquot dies*, &c. *Quaero* is the historical present and therefore may be followed by the imperf. subj. *restituerem*. See Roby L. G. 1511—1517.

**493. cēdo, 'give me,'** see v. 332. The right hand pledges the owner's troth, hence *dextra, dextrae* are used for pledges of loyalty, e.g.

Tac. Ann. II. 58 *miserat (legatos) amicitiam ac foedus memoraturos, et cupere renovari dextras*, and so δεξιὰ frequently in Xenophon.

**porro te idem oro ut facias**, 'I beg you to go on (*porro*) doing so.' *Te idem oro ut facias* = *te oro ut filium restituas*, and *porro facias* = *pergas facere*.

**496. id ut maturent facere**, i.e. *volo te facere* (from v. 494) *ut maturent id facere*.

**500. ibo ac dicam, ut dixeram**, &c., 'I will go and tell them that I cannot attend to them to-day, as I had said I would,' i.e. settle their boundary dispute for them as I had promised. *Ac* may be omitted, see v. 170 *ibo, visam*: but the omission is not necessary, see Adelph. 510 *ibo ac requiram*.

**502. continuo hic adsum**, 'I'll be back here directly.' The present is often used in these assurances of a speedy return, e.g. Plaut. Stich. 523 *iam redeo*, 'I'm coming back directly,' Eun. 494 *poste continuo exeo*, 'I'll come out again directly.'

**di vostram fidem**, sc. *imploro*. The expression is never an appeal to heaven for help, but always an exclamation of surprise, '*admirantis adverbium cum exclamatione*,' as Donatus calls it, 'good god,' 'great heavens!' Cf. Andr. 716 *nilne esse proprium cuiquam! di vostram fidem: summum bonum esse erae putavi hunc Pamphilum*, &c., Plaut. Trin. 591 *di vostram fidem, edepol re gesta pessume gestam probe. Pro di immortales* and *pro deum atque hominum fidem* (v. 61) are used in the same way. Menedemus is now alone upon the stage.

**503. ita comparatam esse hominum naturam omnium**, infinitive of exclamation, 'to think that all men are naturally so constituted that.' *Comparare* is thus used by Plautus, Terence, Cicero, Livy, and is a favourite word with Pliny the Younger, e.g. Epist. III. 4. 6 *est enim ita comparatum ut*, &c. 'it being a law of nature that,' &c.

**505. quia in re**, i.e. *in* sinks to a mere *i*, cf. *ad Phorm.* 150 *et ad portitores* and 648 *ut ad pauca redeam*.

**506. aegritudine** must have *nimia* supplied from *nimio* with *gaudio*, just as is the case in v. 441. Or we may take *nimio* as an adverb with *praepediti*.

**508. dissolvi me**. Chremes returns: he has put off his engagement with Simus and Crito. 'I freed myself, that I might be at leisure to attend to you.'

The three lines that follow were transposed from v. 497 by Bentley. The transposition effects a great improvement and is generally accepted.

**510. concede hinc domum**, 'withdraw from where we are to the house.' Cf. v. 174.

**511. ne nosmet inter nos congruere sentiant.** We must insert *-met* after *nos* to complete the metre of the line, unless we are ready to suppose a verb *congrueo* (2nd conj.) beside the usual *congruo*. There are many such doubled verbs, but there is no evidence for this particular verb *congrueo*, and it is better, I think, not to assume it here, but to insert *met* after *nos* or *illi* after *congruere*. [Menedemus retires to his house and leaves Chremes alone to await the person issuing from his door. The eulogy of Chremes' sagacity by Menedemus is skilfully inserted at this point of the play. Not only does Chremes consider himself clearsighted. His neighbour is impressed by his *savoir faire*. Yet how different is the reality! All this is to make the revelation more startling. Chremes thinks that it is his neighbour who is blind, though in fact it is himself. This corresponds on the comic stage to *εἰπωρεῖα* in the sphere of tragedy.

ACT III, SCENE 2 (512—561). Syrus comes out of Chremes' house talking to himself. He is overheard by Chremes who misunderstands the drift of his words. Then Chremes suggests a trick upon his neighbour, which is played upon himself.

The iambic senarii are continued.

**512. hac illac circumcursa**, 'run about this way and that, all the same I must hit on you somehow, money.' Syrus addresses the money (which he had promised Bacchis, and must get somehow; see vv. 723—724) as if it were running away from him. Cf. v. 678 *retraham hercle opinor ad me idem illud fugitivom argentum tamen*, a line which will also illustrate the position and meaning of *tamen*. *Tamen* is used as if *quamvis* had preceded, e.g. *quamvis hac illac circumcurses, inveniundum es tamen*, 'however much you run about, still nevertheless I must light on you.' So v. 678 is equivalent to *quamvis fugitivom sit illud argentum, retraham ad me tamen*. Terence, like Plautus, often keeps *tamen* till the last place in the line and sentence.

**513. intendenda**, 'must be aimed.' Cf. Andr. 733 *repudio quod consilium primum intenderam*, a metaphor from pointing a bow or spreading a hunting-net. By 'the old man' Syrus means Chremes himself, but his master understands him to refer to Menedemus.

**514. num me fefellit hosce id struere?** 'I wasn't wrong, was I, that this was their plot?' Chremes refers to what he has told Menede-

mus of the slaves, vv. 471—474. *Struere* is common in the sense 'to plot,' e.g. Plaut. Asin. 71 *struere sycophantias*, and so with *crimina*, *consilia*, *nefas*, &c.

515. *Cliniae ille servos*, i.e. Dromo.

516. *Idcirco huic nostro traditast provincia*, 'therefore this department has been assigned to this slave of ours,' i.e. Syrus. *Provincia* is used in the same way, Phorm. 72, *O Geta, provinciam cepisti duram*, Plaut. Pseud. 158 *te cum securi caudicali praeficio provinciae*, 'I appoint you to the department of wood-splitting,' Stich. 702 *vide utram tibi lubet etiam nunc capere, cape provinciam*.

517. *num nam haec audivit?* 'why he hasn't, has he, heard what I said?' Cf. Plaut. Cist. 491 *haec cistella num nam hinc a nobis domo est?* Truc. 352 *num tibi nam amabo ianuast mordax mea?*

*hem*, 'hallo,' used not to attract another person's attention, but in answer to a call. This *hem*, which is known as *hem respondendi*, occurs v. 757 CH. *Syrum optume eccum*. SY. *cesso hunc adoriri?* CH. *Syre*. SY. *hem*, also Phorm. 682, Hec. 339, Andr. 184.

518. *quid tu istic?* sc. *agis*, 'how are you there?'—the verb which is easily supplied omitted in a colloquial question. So frequently in Cicero's Letters, e.g. ad Att. I. 18 *Crassus verbum nullum contra gratiam*, X. 18 *ecquem tu hominem infeliciorem?*

*recte equidem*, 'I'm all right!', sc. *me habeo*, an evasive answer, see v. 228, Adelph. 652 MI. *quid est?* AE. *nil: recte: perge*.

519. *tam mane*, 'I am surprised that you should be so early (this morning), after drinking so much last night.' Cf. v. 67. Syrus promptly changes the conversation from his own doings to his master's, to avoid awkward questions about himself.

*nil nimis*, sc. *bibi*, = οὐδὲν ἄγαν.

520. *quod dici solet* and *quod aiunt* = τὸ λεγόμενον, 'as the proverb goes.' 'The old age of an eagle' became proverbial for a green old age. αἰετοῦ γῆρας κορύδου νεότης. Ancient natural historians appear to have thought that the eagle in old age drank more, e.g. Pliny, Nat. Hist. x. 4. 14. 'You, Chremes,' says Syrus, 'shewed yourself as fresh as an old eagle and drank as much.'

521. *heia, mitigantis*, 'come, come, that will do.' *Heia* is used (1) in admiration, (2) amused doubt, (3) impatient remonstrance, (4) exhortation. Cf. Plaut. Epid. 262, Mil. 1141, Hec. 250. As Chremes discourages further remarks about himself, Syrus turns the conversation o Bacchis.

*commoda*, 'proper,' the adj. denotes whatever is good and proper of



its kind, e.g. *commoda statura, commodum talentum, commodus homo* in Plautus. **faceta**, 'with good manners,' 'well-bred' )( *rusticus*.

**522. sane**, concessive, 'certainly,' 'I admit that she is.' Cf. Plaut. Curc. 171 *sane haud quicquamst magis quod cupiam iam diu*, *ibid.* 264 *sane illi inter se congruunt concorditer*.

**523. et quidem**, 'and that too,' = *καὶ ταῦτα*. In the same sense *atque quidem*, *atque adeo* and *atque*, e.g. Plaut. Mil. 369, Truc. 357, Amph. 282.

**sic, satis**, extenuating, 'so-so, pretty well.' Phorm. 110 *satis, inquit, scitast*, Andr. 804 *sic ut quimus, aiunt*, 'as best we could, as the saying is,' i.e. not very well. Phorm. 145 *sic, tenuiter*. '*Sic dicendum est cum aliquo gestu*.'

**524. ita non ut olim, sed uti nunc, sane bona**, 'she is not what women used to be, but, as women go nowadays, you must admit that she is pretty.' I.e. *forma non tam luculenta est Bacchis, ut olim (erant mulieres)*. The reference is to the commonplace about the decadence of the human race from the golden age of heroes and heroines, and not, I think, to Bacchis having once been prettier than she was, in other words being past her best. *Sane* as v. 522.

**525. Clinia hanc si deperit**, 'that Clinia is madly in love with her.' *Pereo* and, stronger, *depereo* are common in comedy in the sense 'to be dying of love for,' 'to be madly in love with,' and take by analogy with verbs of loving the accusative of the person loved, e.g. Plaut. Curc. 46 *ea me deperit*. On this accusative after verbs originally intransitive, see Roby L. G. 1121 and 1123. Syrus adroitly furthers his deceit by this suggestion, that it is quite natural for Clinia to be in love with Bacchis, which is what Chremes is to be made to believe.

**526. avidum, miserum atque aridum**, a paronomasia like those in vv. 218, 356, 379. The common rule about *et* and *atque* is that they must be inserted between each pair of words or not at all. But there are many exceptions, where, as here, the copulative occurs before the last word only (which is the English idiom), e.g. Plaut. Pseud. 975 *legirupam inpium periurum atque inprobum*, Capt. 134 *macesco conescens et tabesco*, Asin. 571 *eris damno molestiae et dedecori saepe fueris*. *Aridum*, 'a man out of whom nothing can be squeezed,' cf. Plaut. Aulul. 297 *pumex non aequat aridus atque hic est senex*.

**528. inopia**, ablative of cause, 'because of poverty.'

**529. quid ego ni sciam?** 'of course I know it,' instead of *quid ni ego sciam?* Cf. Adelph. 662 *quid illam ni abducatur?* Plaut. Mil. 1120 *quid ego ni ita censeam?* *ibid.* 1311 *quid ego ni flectam?*

530. *hominem pistrino dignum*, 'a fellow who deserves the tread-mill,'—accusative of exclamation. To be sent into the country to grind at a mill was the punishment of a refractory town slave, e.g. Andr. 600 *quid causaest, quin hinc in pistrinum recta proficiscar via?*

531. '*Syre, tibi timui male*,' an aside, unheard by Chremes, addressed by Syrus to himself: 'Syrus, I was terribly afraid for you,' i.e. afraid that you and not Dromo were the object of Chremes' wrath. Chremes continues his sentence, 'I mean that slave of the young fellow's ...who allowed it to happen.'

533. *reperiret*, 'he ought to have discovered.' The imperf. subj. is used of advice applicable to circumstances not now existing. See Roby L. G. 1604.

534. *unde*=*quibus* sc. *fallaciis*, i.e. *unde* takes the place of a relative. Cf. Cic. ad Fam. VII. 11 *ego omnibus, unde petitur, hoc consilii dederim*, Cic. Verr. III. 70. 165 *cum posita esset pecunia apud eas societates unde erat attributa*= 'on whom he had received an order for the money,' Roby L. G. 1263.

536. *haec facta ab illo oportebat*, see vv. 200, 247, and 635, Adelph. 214 *adulescenti morem gestum oportuit*. The *esse* is generally omitted, as in these instances.

537. *in loco*=*ἐν καιρῷ*, 'at the proper time,' 'on the right occasion,' '*non semper et in omnibus*,' '*Bene adiecit 'in loco' ne perpetuam male faciendi licentiam servis daret*.' Cf. Hor. C. IV. 12. 28 *dulce est desipere in loco*, Adelph. 216 *pecuniam in loco negligere maximum interdumst lucrum*. Scan *quē eros*, as v. 195.

538. *quippe qui*, 'because.' *Qui* is properly loc. (I. E. *qo + ei*), here of the indefinite pronoun, attached as an enclitic and emphasising *quippe*. It is attached in the same way in *at-qui*, *at pol qui*, *hercle qui*, *ecastor qui*, *edepol qui*, all common in Plautus. *Qui* here cannot be the relative, for *quippe qui* in that idiom requires a subjunctive, besides which it would in this line have no antecedent, for *id* (i.e. *fallere eros*) is the subject to *remediumst*.

540. *vel*=*αὐτίκα*, 'for instance,' and so *velut* is used, e.g. Plaut. Epid. 389, Pseud. 771, Rud. 596, &c.

541. This line and the next form another 'aside' by Syrus. Chremes' words, whether spoken in earnest or not, give him more 'spirit' for his intended trick.

542. *nisi*, 'only.' Literally, whether he is saying that in jest or earnest I don't know, except (I do know), &c.' For this use of *nisi*

= only, cf. Andr. 664 *nescio, nisi mihi deos satis fuisse iratos*, &c., Eun. 548 *nequeo satis mirari neque conicere, nisi, quidquid est*, &c., Eun. 735 PY. *nil dixit tu ut sequerere sese?* CH. *nil, nisi abiens mi innuit*, Adelph. 153 and 545, Plaut. Trin. 233, Pseud. 1102.

**543. et nunc quid expectat, Syre?** 'and now what is Dromo waiting for? is he waiting until Clinia goes away again, because he can't stand Bacchis' (his supposed sweetheart's) extravagance?'

**545. ad senem**, 'in reference to the old gentleman.' Cf. Cic. Rosc. Amer. 40 *tecti esse ad alienos possumus: intimi multa apertiora videant necesse est*. Chremes speaks of 'the fraud to be framed' as if it were an engine to be brought to bear on Menedemus. There is a fine 'irony' in Chremes advising that Menedemus should be deceived just at the moment when all unconsciously he is being duped himself.

**549. tanto hercle mellior**, sc. *es*, 'gad so much the better,' literally 'you are so much the better man (for the purpose).' *Tanto* is ablative of measure 'by so much,' cf. Adelph. 528 *tanto nequior*, Plaut. Bacch. 211 *tanto hercle melior*.

**non est mentiri meum**, 'it's not my way to lie,' and therefore I speak the truth when I say I have skill and experience for the task you set me. Cf. v. 782 *non meast simulatio*, Plaut. Asin. 190 *non meumst*, Trin. 123 *non istuc meumst*.

**550. facito dum**. *Dum* =  $\delta\eta$ , emphasising *facito*, see v. 229, 'Just mind you remember.'

**551. siquid huius simile forte aliquando evenerit...tuos ut faciat filius**, 'if it shall ever chance to happen that your own son does anything of the kind.' Scan *huius*, and cf. Phorm. 113 *eius*, ibid. 483 *eius*, Eun. 131 and 980. Thus *huius*, *eius*, &c. have three scansiones —  $\sim$ ,  $\sim\sim$ , and by synizesis —.

**552. ut sunt humana** = *quemadmodum se habent res humanae*. *Humana* = the events of life, the mischances and misfortunes to which all men are liable. Cf. Cic. Tusc. v. 6. 17 *qui omnia humana, quaecumque accidere possunt, tolerabilia ducat*, Liv. v. 33. 1 *si quicquam humanorum certi est*. To these mischances all alike are liable, '*nam cuivis accidere potest, quod cuiquam potest*.'

**553. non usus veniet, spero**, 'the need will not come,' 'it will not be needful, I hope.' Cf. vv. 556 and 557. *Spero* is used paratactically, i.e. without affecting the syntax of the sentence. *Faxo*, *credo*, and *spero* are the verbs most often used in this way.

**554. neque eo nunc dico, quo quicquam illum senserim**, 'nor do I now speak because I have seen him do anything of the kind.' Supply

*huius simile facere* from v. 552. The reason is alleged and assumed, hence the subjunctive is necessary. Roby L. G. 1744.

555. *sed siquid, nequid*, 'but in case—don't,' an effective ellipsis for *sed dico siquid huius simile fecerit, nequid mihi succenseas*.

556. *ne*, i.e. *nē confirmativa*, see v. 216. Cf. for *tractare*, vv. 101, 153, 366.

558. *videbimus*, in the sense of putting off the consideration of a question the 1st per. plur. of the simple future is used, Cic. ad Att. x. 7 *sed hoc videbimus: excamus modo*: in the other persons the future-perfect *videro* is used. See Roby L. G. 1593.

*istuc age*, 'attend to the task you have in hand,' i.e. the deception of Menedemus. [Chremes goes into his house.]

559. *numquam commodius umquam*, &c. 'never did I ever hear,' a redundancy quite in keeping with comic style.

560. *nec cum male facere crederem mi inpunius licere*, 'and never (did I hear him) when I thought I could play the knave with less fear of the consequences.' *Audivi* is continued from the previous line, as Plaut. Most. 153 *iam pridem ecastor frigida non lavi magis lubenter, nec cum* (i.e. *nec lavi cum*) *me melius, mea Scapha, rear esse defecatum*. [The reflexions of Syrus are cut short by the sound of Chremes' door opening from the inside (v. 173). He turns to see who is coming out.]

ACT III, SCENE 3 (562—613). Chremes, who has been made to believe that Bacchis is Clinia's sweetheart, on going in (v. 558) finds his son Clitipho on familiar terms with her. He brings out his son in high indignation at this supposed treachery. This untoward accident threatens to reveal the truth. But Syrus rises to the occasion, joins in abusing Clitipho and hurries him out of the way.

The metres of this scene change with extraordinary frequency, more often than in any other part of the play: 562—563 octonarian trochaics, 564 a septenarian trochaic, 565 octonarian iambic, 566 quaternarian iambic, 567—9 octonarian trochaics, 570—1 septenarian trochaics, 572 octonarian trochaic, 573 septenarian trochaic, 574 octonarian trochaic, 575—8 octonarian iambics, 579 septenarian trochaic, 580—2 octonarian trochaics, 583—4 septenarian trochaics, 585—8 octonarian iambics, 589—90 iambic senarii, 591—613 septenarian trochaics. In effect there are 16 changes in 52 lines, but it will be noticed that trochaics, suitable to an angry and excited scene, largely predominate.

562. *quid istuc quaeso?* sc. *est*, 'what does your conduct mean,

pray?' *Est* omitted, as often in questions, e.g. Plaut. Pseud. 22 *sed quid hoc?* Men. 281 *ubi convivae ceteri?* Eun. 780 *ubi alii?* Andr. 477 *num inmemores discipuli?*

*itane*, in a surprised and indignant question, as Eun. 1018 *itan lepidum tibi visumst, scelus, nos inridere?*

563. *vidin? = nonne vidi?*

564. *acta haec res est*, 'it's all up,' i.q. *actum est de me et meis fallaciis*.

*hisce oculis* = τοῖσδ' ὀφθαλμοῖς, 'with these eyes of mine,' cf. v. 356.

565. *adeo = autem* = moreover, a sense of the word which is confined to the comic poets, see v. 54. For *abstineas manum*, see v. 373. *Illi* = 'to Clinia.'

566. *nam istaec quidem contumeliast*. Here by the regular attraction *istoc* is attracted to the gender of *contumelia*. Cf. *haec quidem vis est, hic labor hoc opus est—tua istaec culpast*, &c. Roby L. G. 1068.

568. *vel heri in vino*, 'for instance yesterday at dessert,' &c. On *vel* see v. 540: *in vino* = παρ' ὀψων, 'while the wine was on the table.'

570. *animum advortunt graviter quae non censeas*, sc. *eos animum advortere*.

571. *at mihi fides apud hunc est*, 'but Clinia trusts me, that I will do nothing of the kind.' For the genitive *isti*, see v. 961.

572. *at certe hinc concedas aliquo*, 'yet at least retire somewhere from our house (*hinc*), and leave Clinia and Bacchis (*eorum*) to enjoy each other's company.'

573. *multa fert lubido*, 'passion suggests many things,' cf. v. 215, Andr. 188 *dum tempus ad eam rem tulit*, &c. *prohibet*, sc. *Cliniam et Bacchidem*.

574. *de me facio coniecturam*, 'I infer this from my own case,' cf. v. 266.

575. *expromere omnia mea occulta*, 'to unbosom all my secrets.' *Omnia* must be scanned *omniā*, i.e. the neuter plural is scanned long as in vv. 942 and 1055.

577. *quod illum facere credito*, 'and that believe is the case with Clinia,' i.e. believe that Clinia is hindered by your presence from demonstrations of affection to Bacchis.

578. *nostrumst intellegere*, 'it is our duty to grasp the situation, how and when we ought to pay regard to a friend's convenience.'

579. Syrus and Clitipho talk in Chremes' presence in such terms that Chremes thinks his slave is upbraiding his son for misconduct, while the slave and the young man quite understand each other: v. 584 only

need be considered an 'aside.' All else that is said Chremes may safely hear.

**quid iste narrat?** is addressed by Syrus to Clitipho, and must refer to Chremes' lecture, 'what does your father say?' Clitipho replies '*perii*,' which to Chremes would sound as an admission of misdoing, but to Syrus as an acknowledgment that he had spoilt the game by exciting his father's suspicions.

**Clitipho, haec ego praecipio tibi?** 'is *this* the teaching I give you?' The slave, like his namesake in the *Adelphoe* (v. 962 *ego istos vobis usque a pueris curavi ambos sedulo; docui, monui, bene praecepi semper quae potui omnia*), boasts before the father of his moral training of the son, but Clitipho understands him to refer to their compact. Then he taunts the son by the ironical praise, 'you have acted like a man of virtue and self-control,' meaning 'you have done what a man of virtue and self-control would not do.' For the accusative after *fungor*, see v. 66, for the predicative dative *frugi*, used as an adjective of any case, see Eun. 608 *frugi es*, Roby L. G. vol. II. xlviii a.

**580. tace sodes.** 'Pray hold your tongue,' cries Clitipho angrily, to which Syrus still ironically replies *recte sane*, i.e. *recte sane tacere me vis*, cf. v. 538.

**581. pudet me**, 'I'm ashamed,' i.e. of Clitipho's conduct.

**neque id iniuria**, 'and that not without reason.' Cf. Andr. 378 *ipsus sibi esse iniurius videatur, neque id iniuria*, and for *quin mihi molestumst*, 'nay, it is annoying to me,' Andr. 358 *mihi molestum*.

**582. perdis hercle**, 'gad, you want to ruin me,' to which Syrus replies, 'I'm only saying what I believe to be true.'

**583. non accedam ad illos?** 'am I not to go near Bacchis and Clinia?'

**eho quaeso, una accedundi viast?** 'ho! pray, is there only one way of doing that?' referring to Clitipho's conduct towards Bacchis.

**584. actumst: hic prius se indicarit quam ego argentum effecero.** This speech is not intended for Chremes' ears. It is an expression of despair on Syrus' part at the turn things are taking. 'It is all up: Clitipho will betray himself before I have made up the money.' Cf. vv. 564 and 322.

**585. mi auscultare**, 'to take the advice of an ignorant fellow like me.' *Auscultare* is followed by the accusative of the physical act of hearing: when followed by the dative it means 'to listen to and obey.' Thus Plaut. Pseud. 523 *te ausculto lubens*, 'I hear you with pleasure,' but *ibid.* 452 *tibi auscultabo*, 'I will follow your advice.'

**587. deambulatum**, in both places *deam-* is scanned by synizesis *dēām-*, so that the word is quadrisyllabic. So *deorum*, *dearum*, *meorum*, *nearum*, *deesse*, &c. are scanned as dissyllables.

**588. abi sane istac, istorsum, quovis**, 'off with you that way, in that direction, whither you please.' With *istorsum* (*isto-vorsum*) compare *horsum* (Plaut. Mil. 305), *quorsum* (Eun. 305), Roby L. G. 2175.

**589. eradicent**, 'uproot you,' 'destroy you root and branch,' i.e. 'utterly destroy you.' Cf. Andr. 761 *di te eradicent: ita me miseram territas*, Soph. Elect. 765 *πρόρριζον, ὡς ξοικειν, ἐφθάρται γένος*. Clitipho flings this at Syrus as he leaves the stage—Syrus, to impress Chremes, shouts after him 'aye, but do you in future restrain those hands of yours,' in reference to what Chremes has said vv. 563 and 565.

**591. censen vero?** Now that Clitipho has gone, Syrus turns to Chremes. He takes up Chremes' last words, v. 588, *recte dicit, censeo*, with this, 'you do think I'm right, don't you?'

**quantum tibi opis di dant**, 'so far as is in your power.' See note on v. 416.

**594.** Syrus, to guard himself against Chremes' anger, in case Clitipho misconducts himself, says '*you* must look after him, he is less and less obedient to *me*.' But Chremes abruptly changes the subject. He is impatient to hear whether his proposal, made in the last scene, has been carried out, and asks whether Syrus has done anything about the matter he discussed with him just now, i.e. anything to deceive Menedemus for his own good.

**597. est: inveni nuper quandam.** Sc. *est mihi*, 'I have: I've just hit upon a trick.'

**frugi**, see v. 579, *cēdo*, v. 332.

**599. immo si scias**, 'nay, if you only knew.' The apodosis easily supplied is colloquially suppressed. The sentence, if fully expressed, would be something of this sort, *immo si revera scias eius incepta, magis dicas eam pessumam esse*. Syrus then proceeds to give the history of Antiphila according to a version of his own. He wants to secure that Antiphila shall be taken into the house of Menedemus for Clinia's benefit, as Bacchis has been got into Chremes' house in the interest of Clitipho.

**600. fuit quaedam**, &c. 'There was here at Athens an old woman of Corinth (chosen as a place notorious for courtezans, &c.). To her this woman Bacchis had advanced a thousand francs as a friendly loan.'

**601. mille**, as regularly in Plautus, is treated as a noun and followed by the genitive, like the plural *milia* in classical Latin, e.g. Plaut. Trin.

954, 959, 966 *mille nummum*, 'a thousand of didrachma,' *ibid.* 425 *mille drachumarum*. Thus *mille*=χιλιάς. See on v. 471 for the 'inserted vowel' in *drachuma*. *Mutuom*=as a friendly loan )( *faenore*, 'at interest,' e.g. Plaut. *Asin.* 248 *nam si mutuas* (sc. *sumere viginti minas*) *non potero, certumst sumam faenore*, 'if I shall fail to get the money as a friendly loan, I am resolved to borrow it at interest.'

602. *ea mortuast: reliquit filiam adulescentulam*, i.e. the old woman died leaving Antiphila.

603. *ea relicta huic arrabonist pro illo argento*, 'the girl Antiphila was left to Bacchis as an earnest for the payment of the money.'

*arraboni*, predicative dative from *arrabo* (cf. *arraboni dare* to give as an earnest, Plaut. *Most.* 649, 918, 1013), properly a Hebrew word borrowed in Hellenistic Greek ἀρραβών and used by S. Paul, 2 Cor. 1. 22, Ephes. 1. 14.

605. *Cliniam orat, sibi uti id nunc det: illam illi tamen post daturam*, 'Bacchis begs Clinia to give her that amount forthwith. She says, however, that when she has got the money (*post*) she will give him Antiphila.' Syrus represents Bacchis as asking from Clinia the thousand francs she had advanced to Antiphila's supposed mother, and assuring him that he shall have Antiphila as security, for by selling her as a slave he could recover his money. *Id* often='that sum of money' after a number of *minae*, *drachumae*, &c. has been specified, e.g. Plaut. *Asin.* 89 *viginti iam usust filio argenti minis: face id ut paratum iam sit*, 'my son needs forthwith twenty minae: see that that amount is procured at once.'

606. *mille nummum poscit*, 'she demands the thousand francs,'='the ten *minae*' of v. 724. *Nummum* is gen. plur. after the substantivised *mille*, as in v. 601; on the short gen. plur. *nummum*, not *nummorum*, see vv. 24 and 27. *Nummus* in Plautus regularly means a didrachmon, a two-franc piece, but Terence uses the word as an equivalent for drachma.

*et poscit quidem?* 'and she demands it, does she?' Chremes catches up the word *poscit* and repeats it interrogatively as an expression of surprise at the proceeding described. *Et quidem* is commonly used to introduce the reply to an objection. The objection commences *at enim*, *at vero*, *at fortasse*, the reply to it *et quidem* or *quidem*, 'O but'...'True but,' &c. Roby L. G. 1623.

*hui*, 'whew,' see vv. 92 and 480.

607. *ego sic putavi*...'this was what I thought—' what Syrus did think is not explained, for Chremes impatiently interrupts him.



**609. magnum inesse in ea lucrum**, 'there is in her great possibility of gain.' This would be likely enough if Syrus' story were true. A thousand *drachumae* = 10 *minae* = £40 would be a small price for a girl like Antiphila. Menedemus might easily get two or three times the amount for her in any case, and ten times the amount if wealthy relatives ransomed her.

**610. erras**, your plan is a mistaken one, for if Menedemus refuses to purchase what are you to do? He may refuse, and then you are done. But Syrus is not to be disconcerted.

**611. optata loquere**, i.e. *loqueris*, 'you say just what I wanted.' We cannot in view of the dialogue that follows take *loquere* to be imperative, so that *optata loquere* might be translated as equivalent to *bene dice* = εὖ φημι. Translate thus, Sy. 'You give just the answer I want.' Ch. 'How so?' Sy. 'It is unnecessary.' Ch. 'Unnecessary?' Sy. 'Yes indeed!' Ch. 'I wonder how you make that out.' Sy. 'I'll tell you directly'—a piece of information prevented by the sound of people rushing out of Chremes' house. Failure does not discourage Syrus. If he can't get the money from Menedemus, he will get it from Chremes himself.

**612. non opust?** 'unnecessary?' The words of the previous speaker are repeated in the form of a surprised question, and in answer to this question Syrus reiterates his statement in a more emphatic form, *non hercle vero*, 'indeed I assure you it is unnecessary.'

**613. mane, mane**, 'wait, wait!' The scansion is *mánē, manē*, i.e. in the first case the iambic word *mane* is shortened like *ābī, iūbē*, &c., as already noted v. 349, although immediately afterwards the word is allowed to retain its proper length. Cf. v. 736.

It is not improbable that the last line should be assigned to Chremes. The arrangement is more effective if he interrupts Syrus with the warning that he must withhold his information as some one is coming.

ACT III, SCENE 4—by the old reckoning ACT IV, SCENES 1—2 (614—678). Sostrata, wife of Chremes, and the old nurse come in excitement out of Chremes' house. Sostrata holds a ring which she thinks she has recognised. Here the *ἀναγνώρισις* begins. A ring is one of the *signa* (γνώρισμα) by which most commonly a recognition is effected, e.g. in the *Curculio* and *Epidicus* of Plautus.

Metres: 614—622 octonarian iambs, 623—667 septenarian trochaics, 668—678 octonarian iambs.

615. *is quicum expositast gnata*, 'the ring with which my child was exposed,' i.e. 'the ring which she had on when she was exposed.'

*quid volt sibi, Syre, haec oratio?* Chremes, amazed at his wife's excitement and her strange words, turns and asks Syrus 'what this speech means?'

616. *quid est? isne tibi videtur?* Sostrata to the nurse, 'what do you say? do you think it is the ring?' Scan *quid est*. Cf. Eun. 974.

*ubi...illico*, 'when...at once' = 'as soon as ever' = *ἐπεὶ τάχιστα* = *cum primum*. The nurse recognised it instantly.

617. *at satis ut contemplata modo sis*, 'yes, but mind you have examined it carefully enough': (*vide*) *ut* = (*ὅρα*) *ὄπως*, cf. v. 361.

620. *non temerest*, 'it is not for nothing.' There must, Syrus thinks, be some good reason for the troubled look on Sostrata's face. *Non temerest, non forte, non frustra* = *οὐκ ἐτός*, 'not for nothing,' e.g. Eun. 291 *non temerest*, Plaut. Aul. 616 *non temere est quod corvos cantat ab laeva*, Most. 681 *non mihi forte visum ilico fuit*; and in the same sense Asin. 262 *haud temerariumst*, and Aul. 184 *non temerariumst*.

621. *ne ista hercle*, *ne* is *nē* confirmativa and is strengthened by *hercle*, and, as regularly, the pronoun is interposed between the two words. Cf. Plaut. Asin. 409 *ne ille edepol*, *ibid.* 412 *ne tu hercle*, *ibid.* 560 *ne ille edepol*, *ibid.* 603 *ne iste hercle*. *Magno...magnas* are in emphatic antithesis, 'you will find—I will vouch for it—that Sostrata will put forth great efforts to utter great rubbish.'

622. *te ipsum quaero*, 'you are the very man I want.'

623. *primum hoc te oro*. Sostrata begins her confession by deprecating her husband's anger. The 'order' she assures him she has not contravened is the order that a daughter if born should not be brought up, v. 627.

625. *nescio quid peccati portat haec purgatio*, 'this attempt to clear herself implies some misdeed or other.' *Qui s'excuse s'accuse*.

626. *edicere*. The present infin. is usual after *memini* of the direct memory of an eye-witness, but the perf. infin. of memory from hearsay.

627. *si puellam parerem, nolle tolli*, 'that if my child should be a girl you did not wish it to be reared.' The well-known phrases *tollere* and *suscipere liberos* arose from the custom of laying a new-born child at the father's feet, when, if he acknowledged the child and wished it to be reared, he 'took it up.' Hence the words derived the more general meaning 'to rear,' 'to bring up children.' Cf. Plaut. Amph. 501 *verum quod erit natum tollito*, 'but bring up the child that shall be born,' Men. 33 *is puerum tollit*, Mil. 294 *tu istam, si te di ament, temere haud*

*tollas fabulam*, 'would not for nothing let that idle tale be fathered upon you,' Andr. 219 *quidquid peperisset, decreverunt tollere*, ibid. 401 *pollicitus sum (puerum) suscepturum*.

628. **domina ego, erus damno auctus est**, 'I am blessed with a lady, my master with a loss.' If the daughter born to Chremes was reared, there is a new mistress for Syrus, a girl to support and finally to dower for Chremes, and so comically called a dead loss. *Damno auctus est*, 'is enriched with a loss,' is an oxymoron, for *auctus* is regularly used with such words as *laetitia*, *commodis*, *honore*, &c., in a good sense, and only in comedy connected with their opposites. The word comes in more naturally here because it is frequently used of a father 'blessed with' a new child, e.g. Plaut. Truc. 516 *quom tu recte provenisti quomque es aucta liberis gratulor*, Cic. ad Att. 1. 2. 1 *filiolo me auctum scito*. *Domina* is no doubt pronounced *domna*. The alliteration and paronomasia *domna damno* make a fair antithesis.

629. **minume**, in answer to Chremes' *sustulisti*, 'indeed I didn't.' Sostrata's position throughout is that she has not disobeyed her husband's commands.

**sed erat hic Corinthia anus haud inpura**, 'but there was in Athens an old woman of Corinth, of good character,' *haud inpura* = *proba et pudica*. Cf. Eun. 235 *conveni hodie adveniens...hominem haud inpurum*.

632. **id equidem ego, si tu neges, certo scio**, 'of that I am quite sure, even if you were to say 'no' to it,' then *id* is explained by the next line 'viz., that *you* say and do everything unwittingly and unknowingly.' *Equidem ego* here is enough to shew that the old theory that *equidem* = *ego* + *quidem* must be wrong. Nor is its use confined to the first person. *Equidem* is a strengthened form of *quidem* formed with the Indo-European pronoun stem \**o-*, seen in the Greek ἐ-κεῖ, the Oscan *e-ko* (*hic*), and perhaps in the old Latin *e-nos* (*nos*). In Plautus and Terence *atque equidem*, *quando equidem* are regular no matter what the person is, and here *equidem* does not belong to *ego* but emphasises *id*.

635. **interemptam oportuit**, 'the child ought to have been put to death.' See for the construction the notes on vv. 200 and 247. The force of *oportuit* is continued in the next line and governs *simulare* and *dare*. *Verbis*, 'professedly,' is contrasted with *re ipsa*, 'in reality,' like λόγῳ μὲν...ἔργῳ δέ.

637. **at id omitto**, &c., 'but I let that pass: pity, a mother's feeling: I allow the plea.' *misericordia*, *animus maternus* are set down without any strict syntax as motives by which Sostrata may naturally

have been prompted. The sentence, if not very syntactical, is very intelligible. For δεινὸν τὸ τίκεν ἐστίν Soph. Elect. 770.

638. *quam bene vero* is ironical, and *quod voluisti* is the subject of *prospectumst*, 'what fine means you took to carry out your intention, just think! why your daughter was handed over absolutely to the mercy of the old woman, for all you cared to make a living in the streets or be sold in the open market.' *per te*, 'so far as you are concerned,' 'for all you cared.' Cf. Plaut. Epid. 338 *per hanc curam quieto tibi licet esse*, Curc. 554 *at tu aegrota per me aetatem quidem* = ἐμοῦ γὰρ ἕνεκα, Cic. ad Att. IV. 16. 10 *per me ista pedibus trahantur*, Roby L. G. 2037. See v. 447 for *quaestum facere*.

642. *quid cum illis agas?* 'what line can one take with people,' &c. *Agere cum* is properly a legal phrase. It is, Chremes says in effect, impossible to make any bargain with those who are devoid of the most elementary notions of justice, honesty and right. These people are described by one of their number, the *lena Cleareta*, Plaut. Asin. 173 ff. *Quid me accusas, si facio officium meum? nam neque fictum usquamst neque pictum neque scriptum in poematis, ubi lena bene agat cum ququam amante, quae frugi esse volt.* See also Plaut. Rud. 650 ff.

643. *melius pelus, prosit obsit, nil vident*, 'whether a thing is better or worse, advantageous or disadvantageous,' &c. The particles *utrum...an* are omitted—a usage confined to popular speech. Cf. Plaut. Asin. 465 *sit, non sit, non edepol scio*, i.e. *utrum sit annon*, &c., Stich. 31 *vivant, valeant, ubi sint, quid agant, ecqui indigeant, neque participant nos neque redeunt*, i.e. whether they are alive and well, &c.

644. *vincor*, 'I am convinced (by what you say),' cf. Phorm. 501 *verbis vincor*.

645. *quando tuos est animus natu gravior, ignoscentior*. The expression is curious. *Gravis annis, aetate, aetate* and the like are regularly applied to persons, and there seems to be no instance of any similar phrase used with *animus*. But *ignoscentior* is primarily not more applicable to Chremes than to *animus*. We have apparently a fusion of two ideas, (1) *es natu gravior*, (2) *tuos animus propter aetatem est ignoscentior*. *Quando* is causal 'inasmuch as,' a sense in which it is frequent in Livy, but elsewhere poetical or late. Cf. Hec. 703 *abibo hinc, praesens quando promoveo parum*. No doubt *obsecro ut* is not the most common construction, but there are undoubted cases of it, e.g. Plaut. Rud. 694—6. An easier construction is got by Prof. Palmer's suggestion *quanto tuos animus natura gravior si ignoscentior, ut, &c.*

647. **scilicet**, scanned with the last syllable long. So *licet* v. 666, and *scilicet*, Adelph. 839.

648. **sed istuc quidquid est, qua hoc oceptumst causa, loquere**, i.e. *cuius causa hoc oceptumst*. *Qua causa*=*cuius causa* often, e.g. aut. Epid. 41 *est causa qua causa simul mecum ire veritust*.

650. **religiosae**, 'scrupulous,' see v. 228.

**cum exponendam do illi**, i.e. *cum exponendam filiam do illi anui*.

652. **ne expers partis esset de nostris bonis**. Jewellery of some value was put upon a child before it was exposed, partly in the hope that if found alive the value of the article might induce those who found it to rear the child, partly in case of death to secure at least a burial. *Expers partis*=*ἀμοιβος μέγους*.

654. **hem, quid illa narrat?** The mention of 'the girl Bacchis brought with her' draws this exclamation from Syrus. The speech of Sostrata, vv. 654—5, is continuous. *Hem* is here an interjection expressive of astonishment. This must be distinguished from the use in vv. 517 and 757.

655. **lavatum** (supine), to take the bath regular after a journey, even a short journey such as Antiphila had made. '*Lavatum*' *antiqui, nos dicimus* 'lotum.' A ring was taken off before a bath.

657. **quid nunc suspicare aut invenis de illa?** 'what do you now surmise or discover about her?' *invenio* is regularly to light upon a thing by chance )( *reperio*, to find by careful search. Sostrata cannot know, she has not had time to make any systematic investigation, but she may have some idea, or have chanced upon some lucky discovery, some clue that will indicate Antiphila's origin. Cf. Hec. 777 *nostras mulieres suspectas fuisse falso nobis in re ipsa invenimus*.

658. **nescio, nisi**. See on v. 542. On **potis** see v. 321.

659. **interi, &c.** If Antiphila turns out to be Chremes' daughter, Syrus can no longer hope to dupe Menedemus as he proposed. Hence the prospect is unwelcome to him. Scan *spei* as a monosyllable like *rei*, v. 55.

660. **nostrast, si itast**, 'if it is so, she belongs to us.' *Noster* often='a member of our household,' whether one of the family in our sense, or one of the slaves belonging to the family. See Eun. 154, Plaut. Asin. 58 and 387.

661. **quid renuntiavit olim?** 'what message did she (*anus Corinthia*) send you back at the time?' Cf. v. 443 for *olim*.

662. **cēdo**, 'tell me,' see on v. 332.

**Philterae**, i.e. *est ei nomen Philterae*, 'her name is Philtera.' By

the common attraction *Philterae* is made to agree with *ei* in the dat., instead of being in the nom. Cf. Plaut. Asin. 10 *huic nomen Graece Onagrost fabulae*, 'the name of this play in Greek is Onagos,' Men. 1096. *huic item Menaechno nomen est*, 'his name also is Menaechmus,' Livy 1. 34 *puero ab inopia Egerio inditum nomen*.

663. **mirum ni**, 'it is a wonder if...not.' *Mirum est (mira sunt) ni*, with the indicative, and never ironical, but *mirum quin*, 'strange indeed that...not,' with the subjunctive is always ironical. Thus Plaut. Amph. 283 *mira sunt nisi invitavit sese in cena plusculum*, 'it is strange if he has not treated himself rather too freely at dinner,' Rud. 1393 *mirum quin tuum ius meo periculo aps te expetam*, 'strange that I don't try to secure from you your right at my own risk,' Trin. 495 *mirum quin tu illo tecum divitias feras*, ibid. 861 *mira sunt ni illic homost aut dormitator aut sector zonarius*. See Roby L. G. 1757 and 1768.

665. **in tollendo**, 'in the matter of rearing the child,' 'when it was a question of rearing the child.'

667. **nunc ita tempus fert, mi ut cupiam filiam : olim nil minus**, 'now circumstances incline me to desire a daughter of my own, at that time there was nothing I desired less.' On *fert* see vv. 573 and 215, *olim* as in v. 661.

[Chremes and Sostrata enter their house together. Syrus finishes the scene with a soliloquy. We should not mark the commencement of a new scene here: the soliloquy belongs to what has just preceded. Compare v. 213 where similarly a fresh scene is needlessly marked.]

668. **nisi me animus fallit**. Syrus opens with the same words as Sostrata had used, v. 614. The phrase is too common to allow us to lay much stress upon this fact. Yet if the repetition is intentional, it lends itself well to comic effect.

**haud multum a me aberit infortunium**, 'disaster will prove to be not far from me.' An idiomatic use of the future, 'will when the result is known be found to be,' &c. English uses the present, see Roby L. G. 1464.

669. **ita hac re in angustum oppido nunc meae coguntur copiae**, 'my forces are by this affair (of Antiphila) so completely driven into a narrow pass,' a military metaphor, the plans of Syrus are like an army driven into a defile surrounded by the enemy, whence it is almost impossible to extricate themselves. Cf. Plaut. Mil. Glor. 220—227. *Oppido*, 'completely,' 'utterly,' prae-Augustan, common in Plautus in such expressions as *oppido interii* (Amph. 299), *perii ego oppido* (Asin. 287).

**670.** *nisi aliquid video, ne*, 'unless I find some expedient to prevent,' &c. *Hanc* is Bacchis.

**671.** *nam quod de argento sperem*, 'as for hoping about the money or expecting to be able to deceive, it is useless.'

**672.** *nil est*, 'it is no use,' cf. Plaut. Asin. 427, Epid. 95, Hor. Sat. II. 3. 6 *nil est? culpantur frustra calami*, Phorm. 208 *hoc nil est*, infr. v. 676.

**triumpho, si licet me latere tecto abscedere.** The military metaphor of v. 669 is continued, 'it is a victory, if I can retire with my flank protected.' It is not unlikely that *latere tecto* is also meant to imply in the mouth of the slave, who if detected would be flogged, 'with a covering on my ribs,' i.e. without being skinned by the lash. Cf. Plaut. Epid. 65 *hercle detegetur corium de tergo meo*. Perhaps 'without my flank being uncovered' would serve for both meanings.

**673.** *bolum*, properly a 'haul' in a hunting or fishing net, βόλος. Hence metaphorically a 'haul' made by any lucky stroke, e.g. Plaut. Rud. 360 *nimis lepide iecisti bolum*, 'it was a very pretty cast you made.'

**675.** *nil tam difficilest, quin quaerendo investigari possiet*, a commonplace, cf. Menander, ἀλωτὰ γίγνεται ἐπιμελεία καὶ πόνῳ ἅπαντα.

**676.** Syrus is thinking aloud. He proposes different plans only to reject them.

**tantundem egero**, 'that is just as ineffectual,' lit. 'I shall have effected only just as much,' i.e. as 'little.'

**677.** *non potest*, 'impossible': *potest* is impersonal, as often in such expressions as *quantum potest, quam citissime potest*, e.g. Adelph. 909, Eun. 377 and 836.

**immo optume, euge habeo optumam**, 'nay excellent! bravo! I have an excellent plan' (sc. *rationem* from v. 674). *euge* (= εὖγε) is in meaning equivalent to *eu*, e.g. Plaut. Rud. 1037 *euge, euge, perbene*. But the second syllable is long wherever the metre is decisive on the point, as Andr. 345 *euge, Charine: ambo opportune: vos volo*.

**678.** *retraham hercle opinor*, &c., 'gad, I guess I'll haul that same money back to me for all its efforts to run away.' The money is personified as a runaway slave whom Syrus is trying to overtake and bring back. Cf. v. 512 where the use of *tamen* is explained.

[The discovery that Antiphila is Chremes' daughter frustrates Syrus' plan that she shall be redeemed by Menedemus. But he must get the money promised to Bacchis. Accordingly he devises two new schemes: (1) that Chremes shall pretend to affianc Antiphila to Clinia, when

Menedemus will supply money for the wedding. This scheme is rejected by Chremes: (2) that he shall represent Chremes as in honour bound to repay Bacchis. This is successful.]

ACT III, SCENE 5 = IV 3 (679—722). Enter Clinia beside himself with delight at the discovery of Antiphila, and his own prospect of speedy union with her. He is so engrossed with his own happiness that he can hardly be persuaded to do anything to help Clitipho and Bacchis.

Metres: 679—707 septenarian iambs, 709—722 septenarian trochaics.

679. *tanta, quae=talis ut ea*, 'of such weight as to cause me.' Then in the next line *tanta haec laetitia obortast* is the reason why he says this. As so often in comedy, the two sentences are juxtaposed as co-ordinates. After *is, ita, tantus* a co-ordinate sentence constantly follows, e.g. Plaut. Men. 102 *ita mensas exstruit, tantas struices concinnat patinarias: standumst in lecto*, &c. 'he so heaps up the tables...you must stand on the couch,' not '*that* you must stand.' Similarly here instead of a *quod* clause we have the co-ordinate *tanta haec laetitia obortast*.

681. *dedo patri me nunciam*, 'I put myself directly into my father's hands.' It is an expression of absolute submission, cf. Andr. 897 *tibi, pater, me dedo, quidvis oneris inpone, inpera*, Eun. 1026. *Dedo* is a more complete and lasting surrender than *do* (v. 688); *dedo* is permanent surrender, and into the hands of an opponent, *do* temporary, and into the hands of a friend.

*frugalior* is the comparative of *frugi*, and = *σωφρονέστερος*.

682. *cognitast*, i.e. Antiphila has been recognised. With *quantum audio*, 'so far as I understand,' cf. v. 416 and Eun. 844 *quantum quæo*, personal and less common than the impersonal *quantum potest*, &c. noted v. 677.

683. *ex sententia tua*, 'according to your wish,' cf. Adelph. 371 and 420, Hec. 872, Phorm. 256, all of them without the possessive pronoun, which is unusual. For the force of *ex* = 'in accordance with,' cf. *ex tuis verbis, ex usu suo, e re tua*, &c. Syrus addresses this line directly to Clinia.

685. *cuiquam...quicquam* is quite in the comic style: *aeque* must be connected with *commode*.

686. *atque ita me di ament, ut*, 'so may heaven help me as,' &c., see on vv. 308 and 463. *meapte*, cf. v. 374: *illius=Antiphilae*.



**689. amici quoque res est videnda in tuto ut conlocetur**, 'we must see that your friend's (Clitipho's) interests are secured.' In this line we have the gerundive (*videnda*) agreeing with *res*, but five lines farther on, where the phrase is repeated, the gerund (*videndum*). In this second passage the grammatical order is *videndumst ut res tui amici in tuto conlocetur*. *In tuto*=ἐν ἀσφαλείῃ, and *conlocetur*=established in a permanent position of safety, as e.g. Plaut. Epid. 531 *neque ubi meas spes conlocem habeo usquam munitum locum*.

**690. nequid de amica nunc senex**, sc. some such word as *resciscat*, and compare for the ellipse v. 555: 'lest Chremes get wind of Clitipho's sweetheart Bacchis.'

**692. fero hercle vero**, 'gad I am bearing with you.' Cf. Hec. 610 *abi rus ergo hinc: ibi ego te et tu me feres*.

**693. deorum vitam apti sumus**. Here *apti*=*adepti*, into which late MSS. almost invariably change the simple verb. 'A life of the gods,' i.e. 'worthy of the gods,' is of course a life of freedom from care and of unalloyed happiness. Cf. Andr. 959 ff. *ego deorum vitam capropter sempiternam esse arbitror, quod voluptates eorum propriae sunt*, &c., Verg. Ecl. iv. 15 *ille deum vitam accipiet*.

**frustra operam opinor sumo**. Here *sumo*=*consumo* 'to spend,' 'to waste,' cf. *sumptus* and Plaut. Mil. 673 *nam in mala uxore atque inimico si quid sumas, sumptus est*.

**694. hoc non agis**, 'you don't attend to the business in hand,' to the exclusion of everything else, i.e. you don't give me your full and undivided attention. *hoc age* is properly a sacrificial term, used to call attention to the rites which were about to commence. Hence it became a regular phrase for demanding a person's whole attention. Plaut. Pseud. 154 *hoc agite, hoc animum advortite*, Bacch. 994 *hoc age nunciam*, Hor. Epist. i. 18. 88 *tu, dum tua navis in alto est, hoc age, ne mutata retrorsum te ferat aura*.

**videndumst**, &c. See on v. 689.

**696. hic**, i.e. in Chremes' house, *senex*=Chremes.

**699. at enim istoc nil est magis, Syre, meis nuptiis advorsum**, 'O but, Syrus, nothing can be more against my marriage than that (i.e. your proposal about Bacchis).' *At enim*, as regularly, introduces an objection. So v. 713. *Syre*, scanned *Syrē*, the vocative being made long, as in *Pamphilē*, Andr. 267.

**700. quo ore**=*qua fronte*, 'how shall I have the face to?' Cp. Soph. Ajax 463 καὶ ποῶν ὄμμα πατρὶ δηλώσω φανεῖς; and ποῖοις ὄμμασι; Phorm. 917 *nam quo redibo ore ad eam quam contempserim?*

702. *quid ais?* 'what?' in utter astonishment at Syrus' advice to tell the plain truth. Cf. v. 118.

703. *illam* = *Antiphilam*, *hanc* = *Bacchidem*.

704. *bonam atque iustam rem oppido inperas*, spoken in bitter irony. On *oppido* see v. 669. *Scilicet*, 'of course,' ironical.

706. *senem vostrum*. Scan *senēm vostrum*, as final *m* is often slurred in *enim*, *quidem*, *parum*, &c. *Senem vostrum*, 'the old master of your household,' not = *tuom*.

707. *tu quidem illum plane perdis*, 'there's no doubt *you* are ruining Clitipho'—by taking steps to let Chremes know the truth at once.

The next line (708), an iambic senarius, is out of place between the septenarian iambics and the septenarian trochaics. It is probably a gloss, intended to explain *perdis*, which has found its way into the text.

709. *hic me magnifice ecfero*, 'here (i.e. on this plan) I exalt myself in fine style,' literally 'elevate' or 'puff myself up with success and pride.' Cf. Hor. Epist. 1. 10. 9 *quae vos ad caelum effertis rumore secundo*.

712. *non credat tamen*, 'so that, although your old man (Menedemus) tells our old man (Chremes) that Bacchis is his son's sweetheart, he won't believe it all the same,' i.e. *quamvis narret non credat tamen*. See v. 512 for the position and meaning of *tamen*.

714. *hanc* = *Bacchidem*, *filiam* = *Antiphilam*. For *committere* cf. Andr. 241, and Hec. 212.

715. *tu fors quid me fiat parvi pendis, dum illi consulas*, 'you, I daresay, care little what becomes of me, so long as you secure Clitipho's interests.' *Fors* is used in place of an adverb, as Verg. Aen. v. 232 *et fors aequatis cepissent praemia rostris*. *Me* is ablative, the dative *mihi* might be used in its place, but see on the idiom vv. 333 and 462: *dum* = *dum modo*, as in the familiar *oderint dum metuant*.

716. *malum*, 'confound it,' the interjection as v. 318. *aetatem*, accusative of duration, 'for a whole lifetime.' Cf. Hec. 747 *nam neque ille hoc animo erit aetatem*, 'he won't keep that mind his whole life.' *Id adsimularier* is the pretence that Bacchis belongs to you and not to Clitipho. For the form cf. *convivariet*, v. 206.

717. *pax*, 'enough.' See v. 291.

719. *quid si redeo ad illos qui aiunt 'quid si nunc caelum ruat?'* 'what if I retreat to those who say, 'what if the sky were to fall now?'' *Quid si nunc caelum ruat?* = *τί εἰ οὐρανὸς ἐκπέσῃ*; is a contingency overwhelming but impossible, or at least so unlikely that it is useless to

discuss it. So in *fiat iustitia, ruat caelum* = 'though the whole order of the universe is dissolved.' In effect Syrus says, there is a risk, but it is so remote that we need not discuss it.

**720. ea potestas sit tua**, *ea* for *id* by attraction to the gender of *potestas*, see on v. 566.

**722. traducatur**, 'be led across' from Chremes' house to ours.

**optume** = *opportune*, as v. 757.

[Bacchis comes out of Chremes' house, escorted by her maid Phrygia.]

ACT III, SCENE 6 (= IV 4), 723—748. Bacchis is impatient because Syrus has not yet produced the ten minae promised her. She threatens to upset his plans, but by assuring her that she shall have the money he induces her to play her part in his scheme, and go to Menedemus' house.

Suetonius states on the authority of Nepos that C. Laelius claimed to have composed the opening lines of this scene.

Metre : septenarian iambs.

**723. satis pol proterve me Syri promissa huc induxerunt.** Both the adv. *proterve* and the verb *induxerunt* apply more precisely to *Syrus* than to *Syri promissa*. *Syrus* is logically though not grammatically the true subject of the sentence, and *Syri promissa induxerunt* = *Syrus promissis induxit*. The verb *induxerunt* conveys the notion of leading into an ambush or trap. 'Syrus has no consideration (or 'no lack of assurance') in enticing me here with his promises.' With *proterve* cf. Hec. 503 *ecce autem tu quoque proterve iracundus es*, on which Donatus' note is '*immoderate et superbe: dictum est ideo quod proterit alium qui protervus est. nam protervus est, qui, dum alius obvius est, proterit.*' See also v. 814.

**724. decem minas quas mihi dare pollicitust**, 'I mean the ten minae he promised to give me.' *Decem minas* should be nominative in apposition to *promissa* of which it is explanatory. But by inverse attraction the antecedent is attracted into the case of the relative, and so we get the accusative. Cf. Eun. 653 *eunuchum quem dedisti nobis quas turbas dedit*, Plaut. Trin. 985 *illum quem ementitu's, is ego sum ipse Charmides*, Verg. Aen. I. 573 *urbem, quam statuo, vestra est*. See the opposite, i.e. the attraction of the relative, v. 87.

**dare** for *se daturum esse* is regular in comedy after *promitto, spero, iuro, minor* and the like, e.g. Plaut. Asin. 366, 442, 604. *Dare* scanned *darē*, the original length. So *ducerē* and *dicerē* (Andr. 613 and 23).

**quod**, 'as to which thing,' accusative of limitation, see notes on vv. 3, 16, 22.

**725. saepe obsecrans me ut veniam frustra veniet**, 'though he entreat me again and again to come, his coming will be in vain,' a play on *veniam...veniet*.

**726. aut cum venturam dixerō et constituero**, 'or else when I have told him that I will come and have made an appointment.' For this meaning of *constituero* cf. Eun. 205 *is hodie venturum ad me constituit domum*.

**727. renuntiavit**, 'taken back my message' that I will come, cf. v. 661.

**Clitipho cum in spe pendeat animi**, 'when Clitipho in a state of expectation is mentally on the rack.' *Pendeat* is an allusion to the punishment of slaves who were tied up to be flogged—as Phorm. 220 *ego plectar pendens*, Eun. 1021 *tu iam pendeas*. Hence 'to be in a state of painful suspense' as Adelph. 226 *animus tibi pendet*. On no account must *animi* be connected with *in spe*: it is the genitive of the part affected, i.e. locative, as in many analogous phrases. Cf. Phorm. 187 *tum Antipho me excruciat animi*, 'in spirit,' Adelph. 610 *discrucior animi*, the same phrase, Plaut. Aul. 105. Under the same head we must range Eun. 274 *falsus animi*, Hec. 121 *animi incertus*, Catull. 63. 4 *vagus animi*, Verg. Georg. III. 289 *dubius animi*, Lucr. I. 136 *nec me animi fallit*, Plaut. Epid. 326 *te angas animi*, and *animi pendeo*, Merc. 127 and 166. The locative *animi* is confused with the genitive, hence such phrases as Plaut. Trin. 454 *satin tu sanus mentis aut animi tui?* and Epid. 138 *desipiebam mentis*. See also Roby L. G. 1321.

**728. poenas pendet**, alliterative and no doubt punning on *pendeat* in the previous line. The flogging which Syrus would receive would be through Bacchis and is therefore regarded as a satisfaction paid to her.

**729. satis scite promittit tibi**. Clinia rallies Syrus on the words of Bacchis they have just overheard, 'she undertakes for you very nicely.' *Scite*, 'neatly,' ironical. *Promittere* is technical in the sense 'to make an engagement'—especially of accepting an invitation to dinner—e.g. Plaut. Epid. 124 *salva res est: bene promittit. spero servabit fidem*, Stich. 473, Curc. 661, &c.

**730. dormiunt**, sc. Clinia and Syrus, **commovebo**, 'I'll rouse them,' cf. Andr. 864 *ego iam te commotum reddam*. Bacchis now turns to her maid Phrygia. The name is one of those commonly given to slaves from

their birth-place. Cf. *Syrus, Syra, Lydus, Geta, Thessala, Dorus, Dorio*, &c.

**731. audistin,...demonstravit?** Take *audistin* parenthetically, lit. 'did you hear? what house did that man point out just now as the house of Charinus?' See Roby L. G. 1761 for this case of a question put 'logically though not grammatically dependent on another verb.' So often in Plautus and Terence, where later writers would use the subjunctive. Contrast Hec. 78 *audin quid dicam?*

**733. curriculo percurre**, 'run across as hard as you can.' The expression is an instance of the *figura etymologica* so common in comedy: *curriculo* is used as a modal ablative, 'with a run' = 'at full speed,' in Plautus with *currere, sequi, venire, adferre* and the like. *Miles* is the lover referred to v. 365. Bacchis is now going to play him off upon Syrus to bring matters to a point.

**734. quid inceptat?** Scan *inceptat* and see note on v. 71. Syrus addresses Clinia and is not heard by Bacchis.

**oppido**, as in v. 699.

**735. verum aliquo pacto verba me his daturam.** The force of *dic* is continued. 'But say that somehow or other I will deceive, will give the slip to these people here (i.e. Syrus and party) and come.' *Verba dare*, 'to give mere words,' is a regular expression for 'cheat,' 'deceive,' e.g. Andr. 211 *cui verba dare difficilēst*, Eun. prol. 23—4 *exclamat furem, non poetam, fabulam dedisse, et nil dedisse verborum tamen*, where Donatus explains the idiom, '*quia qui rem exspectat et nil praeter verba invenit deceptus est.*'

**736.** This threat alarms Syrus. After saying to himself *perii hercle*, he calls to Bacchis to stop, and asks her 'whither she is sending that girl,' i.e. Phrygia. *Mānē manē* as v. 613.

**737. iube mane**, the last syllable of *iube* is shortened: see v. 613. *I* is addressed to Phrygia. Bacchis catches up Syrus' *quin* cleverly and repeats it in her reply. 'Nay,' says Syrus, 'the money is ready for you.' 'Nay then I stop.'

**738. atqui**, 'and indeed,' is here confirmatory of the previous statement *est paratum*.

**num ego insto?** '*I* am not pressing (for payment), am I?' *Instare* in this sense is used with dat., accus., or absolutely as here.

**739. tua pompa**, 'you must now go across to Menedemus' house and take your train across there too.' Gerund and gerundive joined. *Pompa*, the retinue of slaves in attendance on Bacchis. See v. 245 and cf. Plaut. Curc. 1—2 *quo ted hoc noctis dicam proficisci foras cum istoc*

*ornatu cumque hac pompa, Phaedrome?* After *tibi* there is hiatus at the caesura.

740. *scelus*, see v. 315.

*argentum cudo, quod tibi dem*, 'I'm coining money to give you.'

741. *dignam me putas, quam inludas?* For *inludere* followed by the accusative cf. Phorm. 915 *satis superbe inluditis me*, Andr. 822 *paene inlusi vitam filiae*. Cicero, Vergil, Tacitus have the same construction.

*non est temere*, 'it is not for nothing,' i.e. I have a good reason for what I do, although you think I am merely fooling you. Cf. v. 620.

742. *etiamne tecum hic res mihi est?* 'have I still got dealings with you in this matter?' *Hic=in hac re*. The bargain was made—are there to be further dealings about it? 'No,' Syrus replies, 'I am duly paying you what is yours,' i.e. what I promised you. Cf. Adelp. 249 *meum mihi reddatur*. Dziatzko understands *tuom* (masc.) to mean 'your lover Clitipho,' and assigns with probability *sequere hac* to Clinia.

745. *ne quaeras*, see on v. 292.

*quae secum huc attulerunt*, i.e. *aurum, vestem*, &c., v. 248.

746. *harunc abitu*, 'by the departure of these women,' i.e. of Bacchis and her train. *Harunc=harum+ce*, as *horunc=horum+ce*.

747. *ne ille hauscit*, i.e. *nē confirmativa*, cf. v. 222: *hauscit* written as one word like *nescit*.

748. *tu nescies quod scis*, cf. Eun. 721 *tu pol, si sapis, quod scis nescis*. Dromo with comic exaggeration replies 'you shall say that I am dumb.'

[Dromo leads Bacchis and her retinue into Menedemus' house. Clinia goes with them and for the first time since his return enters his father's house. Syrus goes into Chremes' house and the stage is left vacant.]

ACT IV, SCENE 1 (= IV 5) (749—804). Chremes finding that Bacchis and her servants have gone comes out and expresses his pity for Menedemus at the burden thrust upon him. Syrus tells him the state of affairs as if it were Clinia's version told to Menedemus. He warns Chremes that he will be asked to engage Antiphila to Clinia to draw money from Menedemus. This Chremes refuses to do, but he is willing to pay the pretended debt to Bacchis and even to send the money by Clitipho. So Syrus attains his end.

Metre: iambic senarii.

749. *ita me di amabunt, ut.* See vv. 308 and 463.

*Menedemi vicem miseret me*, 'I pity the lot of Menedemus,' the construction is *κατὰ σύνεσιν*, *miseret me* = *miseror*, and is followed by the accus. *Menedemi vicem*, although *miseret me* should be followed by the genitive. The alternative explanation is to take *vicem* as an adverbial accusative and translate 'for Menedemus' sake,' 'on Menedemus' account.'

That Chremes should bemoan the woes of Menedemus, all unconscious of his own, is comic irony.

751. *illancine mulierem alere cum illa familia*, 'that he should have to support that woman (Bacchis) with that troop of slaves!' *Alere* = *βόσκειν*, 'to have the trouble and expense of feeding': *familia* = the household establishment, the slaves, as Caes. B. C. I. 75 *Petreius armat familiam*, Cic. de nat. deor. II. 63. 157 *coniugum et liberorum et familiarum suarum causa*. For the infinitive cf. Eun. 209 and 644, Andr. 245.

752. *hosce aliquot dies*, 'for the next few days.' See on v. 491.

753. *magno desiderio*, 'so great an object of desire,' 'so intensely has he longed for,' predicative dative. An epithet with a predicative dative is not common. But Seneca, Ben. 4. 36 *magno detrimento*, Cic. ad Att. II. 19 *summo dolori*, VI. 9 *magno dolori*, &c.

757. *Syrum optume eccum*, 'here is Syrus most opportunely.' The accusative *Syrum* is in agreement with the *eum* in *eccum* = *ecce eum*. See v. 256.

*hem*, i.e. *hem respondendi*. See v. 517.

758. *te ipsum...dari*. See note on v. 681.

759. *videre*, i.q. *videris* as *gloriare*, not *gloriaris*, v. 765, *sene* = *Menedemo*. 'You seem to have made some arrangement (bargained something) already with the old man.'

760. *de illo quod dudum*, 'you mean about what (we talked of) just now?' Cf. vv. 555 and 596.

*dictum ac factum reddidi*, 'I made it no sooner said than done,' i.e. *cum dixisses, factum continuo reddidi*. *Re* in *reddo* = 'duly,' for the whole phrase compare *transactum reddere, perfectum reddere, inventum reddere*, &c., and the same construction with *dare* and *facere*. *Dictum ac factum*, 'said and done,' i.e. 'done as soon as it was said,' the two are virtually simultaneous, cf. *ἄμ' ἔπος, ἄμ' ἔργον*, v. 904 and Andr. 381.

762. *quin tibi caput demulceam*, 'I can't help stroking your head,' caressing him like a good boy for what he had done. Cf. Liv. IX. 16,

Papirius Cursor to his horse-soldiers *ne nihil remissum dicatis, remitto ne utique dorsum demulceatis, cum ex equis descendetis.*

763. *faciam boni tibi aliquid pro ista re, ac lubens*, 'I will do you a good turn for your conduct, and with pleasure too.' Cf. Adelp. 886 *et tibi lubens bene faxim*, *ibid.* 895 *et tibi ob eam rem, siquid usus venerit, lubens bene faxim.*

765. *ex sententia.* See on v. 683.

766. *non hercle vero*, sc. *glorior*, 'indeed I'm not boasting: I'm telling the truth.'

*dic quid est?* See notes on vv. 341 and 731.

768. *et ea gratia secum adduxisse, ne tu id persentisceres*, 'and (he told him) that he had brought her with him to prevent *your* detecting the fact.' Bentley wished to alter *secum* to *se eam*, but this is needless, for in comedy with an accusative and infinitive construction the subject is frequently omitted. There is no ambiguity, Clinia is the subject and Bacchis the object throughout. *Persentisco* occurs again v. 916.

770. *nimum, inquam.* Chremes is hugely delighted at the trap laid for himself. His wilful blindness in his own case, and his exultant joy at the supposed deception of Menedemus, heighten the effect of the situation. Syrus, as though he had not heard *probe* ('capital'), by his 'speak, please,' makes Chremes repeat his approval with *nimum, inquam*, 'it's too good, I say.'

772. *sese ipse dicit tuam vidisse filiam.* 'Clinia says that he has seen your daughter (Antiphila).' Clinia is the subject of the sentence and to him *sese* and *sibi* refer. *Ipse* is added to emphasise the subject. Cf. Eun. prol. 31 *cas se non negat personas transtulisse in Eunuchum suam ex Graeca*, Cic. pro Flacc. 26 *Athenae urbs est ea vetustate, ut ipsa ex sese suos civis genuisse dicatur*, Roby L. G. 2263.

773. *eius sibi complacitam formam, postquam aspexerit*, 'that her beauty charmed him as soon as he beheld her.' The medial perfect *complacitus sum*, instead of *complacui*, is found Andr. 645 *postquam me amare dixi, complacitast tibi*, Plaut. Amph. 106, Rud. 187, and the simple verb *placitus est*, Hec. 21, 241.

774. *hanc cupere uxorem*, sc. *se*, omitted as in v. 769.

*modone quae inventast?* i.e. *nē interrogativa*, 'do you mean the girl who has just been discovered?'

775. *posci*, 'to be asked in marriage,' a formal demand for her hand made by Menedemus to Chremes, v. 842 ff. Cf. Plaut. Trin. 384 *tibi permitto, posce, duce*, *ibid.* 386, 450, 499, 571. *Quidē* with *m* slurred, see v. 706.



**777. argentum dabitur ei ad nuptias, aurum atque vestem qui... tenesne? Comparet?** 'Money will be given Clinia with a view to his marriage, money with which jewellery and an outfit—do you understand?' 'May be procured, do you mean?' It is not easy to keep the order of the words without violating English idiom. The grammatical order is *argentum dabitur, qui aurum atque vestem comparet*, 'money to procure, &c.': *qui* is instrumental ablative = *ut eo*. Cf. v. 855 *des qui aurum ac vestem atque alia quae opus sunt comparet*. For *aurum atque vestem*, see also vv. 248, 252, 452, 893.

**779. illi neque do neque despondeo**, 'neither give my daughter in marriage, nor betroth her to *him*.' Donatus makes the distinction *spondet puellae pater, despondet adolescentis*, according to which *spondeo* should be said by Chremes here. But the distinction must not be pressed.

**780. homini...?** 'Betroth my daughter to a fellow who—?' The sentence ends abruptly in an aposiopesis. Syrus does not give Chremes time to describe the supposed disqualifications of Clinia, viz. that he had contracted a discreditable attachment and left his father.

**781. non ego dicebam**, 'I did not suggest what I did to Clinia with the view of your giving, &c.'

**782. non meast simulatio.** See v. 549.

**783. ita tu istaec tua misceto, ne me admisceas**, 'brew *your* mixture so as not to mix *me* up in it.' *Misceto istaec tua* = 'concoct those schemes of yours,' in a bad sense of evil, sedition, &c.: *admisceas* is illustrated by v. 975 *ne te admisce*. *Ita...ne*, restrictive, as Liv. XL. 15 *utroque tempore ita me gessi, ne tibi pudori, ne regno tuo, ne genti Macedonum essem*, Roby L. G. 1638.

**784. egon cui daturus non sum, ut ei despondeam?** 'the idea of my betrothing her to a man to whom I don't intend to marry her': *ne...ut* introduces a surprised and indignant question, cf. Phorm. 955 *hicine ut a nobis hoc tantum argenti auferat?* Plaut. Curc. 616 *meane ancilla libera ut sit?* *ne...ut*, not *ut*, is regular in these sentences.

**786. quia dudum tu tanto opere suaseras, eo coepi**, 'and *I* set to work at it, because *you* just now pressed it so urgently.' *Eo*, ablative of cause, goes with *quia*. The reference is to what Chremes had said Act III, Scene 2.

**788. aequi bonique facio**, 'I take in perfectly good part.' The genitives are properly locatives, 'to value at a fair and reasonable price.' See Roby L. G. 1191, and cf. Liv. XXXIV. 22 *ceterum si vos nec cura eius civitatis nec exemplum nec periculum movet, ne serpat latius contagio*

*eius mali, nos aequi bonique facimus*, Cic. ad Att. vii. 4 *tranquillissimus autem animus meus totum istuc aequi boni facit*, Plaut. Mil. 784 *aequi istuc facio*, 'it's all the same to me,' and *aequi bonique consulere*, Ovid, ex Ponto i. 3. 94, iii. 8. 24, &c.

**atqui quam maxume**, &c., 'and yet I am most anxious that you should make it your business to bring it about, but in a different way.'

**790.** Terence's object here is to shew the readiness of Syrus as the *malus servus*. Foiled in one plan, he at once has another ready, and anticipates the objections Chremes might make to adopting it.

**791.** *quod ista debet Bacchidi, id nunc reddendumst illi*, 'the money, which that daughter of yours—Antiphila—owes to Bacchis (see v. 603), must now be duly paid to Bacchis.' For the force of *reddo*, see v. 760.

**792.** *neque tu scilicet illuc confugies, quid mea? num mihi datumst?* 'and of course you will not take refuge in the plea, 'what has it to do with *me*? the money was not paid to *me*, was it?' ' *Quid mea*, sc. *refert* or *interest*.

**794.** *oppignerare*, 'pledge,' see on v. 603.

**795.** *verum illud, Chremes, dicunt*, 'the proverb, Chremes, is a true one,' *ius summum saepe summast malitia*, 'the more law, the less justice.' The same proverbial expression is given rather differently by Cicero de Off. i. 10. 33 *existunt etiam saepe iniuriae calumnia quadam et nimis callida, sed malitiosa iuris interpretatione. Ex quo illud 'summum ius summa iniuria' factum est iam tritum sermone proverbium*, i.e. a rigorous adherence to the letter, rather than the spirit, of the law leads to pettifogging (*malitia*) and injustice. Cf. Cic. pro Caec. 23. 65 *si contra verbis et litteris et, ut dici solet, summo iure contenditur, solent eiusmodi iniquitati aequi et boni nomen dignitatemque opponere*, Menander (frag. Stob., tit. 42), καλὸν οἱ νόμοι σφρόδρ' εἰσιν, ὁ δ' ὁρῶν τοὺς νόμους λίαν ἀκριβῶς συκοφάντης φαίνεται, Aristot. N. E. v. 10 ὁ μὴ ἀκριβοδίκαιος ἐπὶ τὸ χεῖρον ἀλλ' ἐλαττωτικός, καί περ ἔχων τὸν νόμον βοηθόν, ἐπιεικής ἐστι. So here Syrus tells Chremes that the letter of the law may be pleaded on his side, but he will not surely press the letter so as to violate the spirit of the law.

**798.** *omnes te in lauta esse et bene aucta re putant*, 'everyone considers you to be in possession of a rich and comfortable fortune.' The line as thus emended by Bentley is supported by Hor. Epist. i. 16. 68, i. 20. 20, Sat. i. 4. 32.

**799.** *quin egomet iam ad eam deferam*, 'nay (so far from withholding the money) I will myself at once take it to Bacchis.'

**803.** *et simul conficiam facilius ego quod volo*, 'and at the same time I shall get more easily all I want.' *Conficiam quod volo* is purposely ambiguous. What Syrus wants, and what Chremes thinks he wants, are very different things.

The *l* in *simul* is slurred, so that it is scanned *smūl*, so Eun. 241, the last syllable in *facilius* is scanned long, *faciliūs*.

**804.** *ecfero, praesens futurascens*, like *mox huc revertor, continuo hic adsum*, Roby L. G. 1461.

[Chremes goes into his house to get the money.]

ACT IV, SCENE 2 (= IV 6) (805—828). Clitipho returns from the walk he had been sent to take (v. 588). He is very angry, but, being told by Syrus that the money has been procured, relents and thanks Syrus.

Metre: iambic senarii.

**806.** *quam invitus facias*, 'if one does it unwillingly.' *Quam* should not be altered to *cum*, cf. Plaut. Men. 397 *dic quid est id quod negem, quod fecerim?* ibid. 1100 *promeruisti ut nequid ores, quod velis, quin inpetres*.

*vel* = *ἀντίκα*, 'for instance.' See on v. 540.

**807.** *quam non laboriosa, ad languorem dedit*, 'although not fatiguing, has reduced me to weariness.' *Quam* is, I think, exclamatory, so that the literal meaning is, 'the walk,—how far from tiring!—has reduced me, &c.' For the form of expression cf. Plaut. Asin. 574 *ad languorem tua durtia dederis octo validos lictores*, Pseud. 928 *in timorem dabo militarem advenam*, and see on v. 950.

**810.** *ut te quidem di deaeque quantumst...perduint*, 'may all the gods and goddesses there are confound you.' *Ut* is used to introduce a wish in poetry, e.g. Phorm. 711 *haec fient*. AN. *ut modo fiant*. GE. *fient: me vide*, Eun. 302 *ut illum di deaeque senium perdant*. With *quantumst* cf. Plaut. Rud. 706 *natum quantumst hominum*, Pseud. 351 *quid ais, quantum terram tetigit hominum periurissime?* Catull. III. 2 *quantumst hominum venustiorum*, &c.

*Perduint*, used for *perdant*, is properly an optative form, *ī* being the weak form of the original optative suffix, seen also in *s-i-m*. Other similar forms are *edim, edis, edit, &c., comedim, comedis, comedint, exedint, duim, duis, duit, duint, interdum, perduim, perduis, perduit, perduint*, especially in this phrase *di te perduint*, which even in Terence's time was archaic.

**812.** *modi*, with the last syllable shortened, so that *mōdī mīhī* is a proceleusmatic in the second foot, i.e. *---* replaces *--*.

813. *ubi me excarnufices*, i.e. *res huius modi quibus (= ut eis) me excarnufices*, cf. v. 916 *quot res dedere, ubi possem persentiscere*, Eun. 312 *digna res est, ubi nervos intendas tuos*.

ibid. *hinc quo dignus es?* i.e. *pistrinum, malam rem*, cf. Eun. 536 *malam rem hinc ibis?*

814. *protervitas*, cf. *proterve*, v. 723.

815. *vellem hercle factum*, 'gad I wish it had been so,' i.e. *te perisse*, cf. Phorm. 787 *factum volo*, Plaut. Asin. 685 *videbitur: factum volo*. *Vellem*, as in v. 185, introduces an impossible wish, *velim* (polite) and *volo*, one that may be realised.

816. *ne*, i.e. *nē confirmativa*, and so v. 825.

817. *quod daturus iam fui*, 'which I did intend to give you directly': *daturus fui*, 'did intend—but no longer intend' )( *daturus sum*, 'do intend.' The money is what Chremes has gone in to fetch, and what he brings out, v. 829.

819. *adduxti*, a short parallel form of *adduxisti*. See on *dixti*, v. 340. In what follows Clitipho refers to the scene which had occurred when he attempted to make love to Bacchis, v. 562 ff.

825. *deamo te*, 'I thank you with all my heart,' like *merito te amo*, v. 360, is a formula of thanks rather than praise. The same is true of *facis ut te decet* v. 1054, as well as of the common *bene facis* (Adelph. 945), *bene* or *benigne dicis* (Phorm. 1051), &c. Cf. Eun. 186 *merito te amo, bene facis*, Adelph. 946 *merito te amo*.

826. *cave quicquam admiratus sis, qua causa id fiat*, 'mind you don't express any surprise as to why it is,' i.e. why your father is bringing out the money. Scan *cavē*.

827. *obsecundato in loco*, 'humour him at the proper time.' So Adelph. 994 *secundare in loco*, supr. v. 537.

828. *loquitor*. This imperative form is got by substituting *r* for the final *d* (which originally appeared in the corresponding active form), *loquitor* for *loquitod*, *regitor* for *regitod*, *reguntor* for *reguntod*. Roby L. G. 505. In Plaut. Mil. 23 *me sibi habeto* one MS. B has *habetot*, i.e. *habetod*.

[Chremes comes out of his house with the money.]

ACT IV, SCENE 3 (= IV 7) (829—841). Chremes hands the money to the astonished Clitipho, whom Syrus with difficulty persuades to take it quietly.

Metre: iambic senarii.

829. *ubi Clitipho hic est?* 'whereabouts here is Clitipho?'

Chremes knows that his son is near (*hic*), he does not know exactly where.

**eccum me**, say, 'here I am': *me* is in agreement with the *eum* in *eccum*=*ecce eum*, see note on v. 241. In Clitipho's words '*eccum hic tibi*,' 'here I am, see,' *tibi* is ethic dative.

**830. quid rei esset dixti huic?** Chremes asks Syrus whether he has told Clitipho how matters stood. On *dixti* see vv. 340 and 819. *Rei* (monosyllabic) is elided.

**dixi pleraque omnia**, 'I've told him pretty nearly everything.' The idiom is a favourite in early Latin, afterwards rare. The meaning of *omnia* is narrowed by the attribute *pleraque*. Cf. Andr. 55 *quod plerique omnes faciunt adulescentuli*, Phorm. 172 *ita plerique omnes sumus ingenio*.

**831.** Chremes holds out the money to Clitipho. Syrus aside urges him to take it. *Lapis*, where we should say 'like a log' or 'blockhead,' also v. 917, Hec. 214, *λίθοι* Ar. Nub. 1203, "you blocks, you stones, you worse than senseless things," Shaks. Jul. Caes. I. I. 40.

**832. cēdō sane**, 'just give it me.' Cf. Plaut. Pers. 770 *cēdo sane*, Asin. 464 *at nosce sane*, Merc. 668 *da sane*, &c.

Syrus first addresses himself to Clitipho, 'follow me this way at once.' Then he asks Chremes to wait where he is till they return.

**833. dum eximus.** The present indicative is used after *antequam*, *priusquam* to denote an action about to be commenced, and where waiting is spoken of with *dum*. See Roby L. G. 1462.

Syrus leads off Clitipho with the money. Chremes soliloquises on the expense his new-found daughter will be to him.

**837. hasce ornamentis consequentur alterae**, 'other ten will follow these for her outfit.' *Alterae*=a second set of ten, as Catull. v. 7 *da mi basia mille, deinde centum, dein mille altera, dein secunda centum*, Verg. Ecl. III. 71 *aurea mōla decem misi: cras altera mittam*. Chremes speaks of Antiphila as if she were a slave, whose wardrobe had to be separately paid for. Ten minae seem to have been the regular price for this, e.g. Plaut. Curc. 344 *emi virginem triginta minis, aurum, vestem: et pro his decem accedunt minae*, Pers. 666 *heus tu etiam pro vestimentis huc decem accedent minae*.

**838. porro haec talenta dotis adposcunt duo**, 'further these (twenty minae) demand two talents as a dowry.' *haec* is nom. plur. fem. for *hae*. And so generally in Plautus, e.g. Epid. 689 *conligandae haec* (i.e. *manus*) *sunt tibi hodie*, Stich. 18 *haec res vitae me saturant*, in Lucretius (III. 585, VI. 456) who never uses *hae*, also Eun. 582

*continuo haec (puellae) adornant ut lavet*, Andr. 328, 438, 656 *haec nuptiae*.

**dotis**, 'of dowry,' i.e. by way of dowry. Cf. Plaut. Trin. 1158 *spondeo et mille auri Philippum dotis*, 'a thousand Napoleons of dowry,' Pers. 393 *dabuntur dotis tibi inde sescenti logi*. But in v. 942, *me mea omnia bona doti dixisse illi*, instead of this genitive we have a predicative dative.

**839. quam multa, iusta iniusta, fiunt moribus**, 'how many things, good and bad alike, are done by custom,' 'in conformity with fashion,' *moribus* is a modal ablative, see Roby L. G. 1239. *Iusta iniusta* is an inclusive formula like *dicenda tacenda, fanda nefanda* and the like. Cf. Soph. Elect. 305 *τὰς οὐσας τέ μου καὶ τὰς ἀποῦσας ἐλπίδας*, Antig. 1109, Plaut. Trin. 360, Adelph. 990 *quia non iusta iniusta prorsus omnia omnino obsequor*.

**840. relictis rebus**, 'I must now to the neglect of all business get someone to whom I may give my goods gotten by hard work.' Cf. Andr. 412 *erus me relictis rebus iussit Pamphilum hodie observare*, Eun. 166 *nonne...relictis rebus omnibus quaesivi?*

ACT IV, SCENE 4 (= IV 8) (842—873). Menedemus comes out delighted at his son's return and supposed reformation. He asks Chremes for his daughter's hand. But Chremes, still confident, tells him that *he* has been imposed on. Better, says Menedemus, to be deceived than to lose my son again.

Metre: iambic senarii.

**843. gnate**. Menedemus as he comes out of his house is addressing Clinia who is within. A comic character often comes out speaking to some person unseen within. But *gnate* makes it quite clear who the person addressed is.

**844. resipisse**, 'recovered your senses,' i.e. come home to your father, and love, not as I supposed some disreputable person, but my neighbour's daughter.

**845. quod in te est**, 'so far as in you lies.' See note on v. 416.

**846. cēdo quid vis faciam?** 'tell me what you want me to do.' Cf. v. 332.

**848. quaeso quid tu hominis es?** 'pray what sort of a man are you?' With *quid hominis* cf. such periphrases, common in the comic poets, as *quid istuc est verbi?* Phorm. 343, *quid hoc hominis?* Eun. 546, *quid illud hominis est?* Eun. 833, *quid mulieris uxorem habes?* Hec. 643, *nescio quid viri sis* Plaut. Poen. 855.

**852. immo haec quidem quae apud me est**, 'nay, this girl (Bacchis) who is at my house.' Menedemus recollects the fact as inconsistent with what Chremes has said and *immo* 'nay,' 'no it is not so, but,' is, as it ought to be, corrective.

**854. et illum aiunt velle uxorem**, &c., 'yes, and they say that Clinia wants a wife, that when you have betrothed him you may give the means of procuring, &c.' On the meaning of *despondere* see v. 779, on the use of *qui* v. 778, and on the construction of *quae opus sunt* v. 80. Chremes uses the very words suggested to him by Syrus vv. 777, 778.

**856. scilicet daturum**, 'you may be sure he will give it her.' See on v. 358.

**859. renuntiem**, 'take back,' cf. v. 661.

**862. perforce hoc mihi perpetuo**, 'kindly carry it through to the end': *perpetuo*, going on in an unbroken line, uninterruptedly to the end. I may be deceived, says Menedemus, but let me have my way. I have begun, help me to go on to the end.

The whole point of the scene is the contrast between the old men. Menedemus is humble and willing to bow to Chremes' superior foresight. Chremes, gulled throughout, is absolutely unshaken in his self-confidence and pities his neighbour's blind weakness. This makes the final revelation all the more effective.

**863. dic convenisse**, 'say that you met me, arranged with me about the wedding.' The object of *convenisse* is not expressed, as *mihi* is omitted after *placere*, v. 865.

**866. desponsam quoque esse dicito**, 'say that my daughter has been betrothed to him.' Scan *despon[sam] quōque ēs[se]*. Cf. v. 71.

**868. nē tu propediem**, 'assuredly you will soon.'

**869. ut istam rem video, istius obsaturabere**, 'according to my view of the matter, you will be sick of him.' The compound *obsaturare* does not occur elsewhere, and the simple verb is regularly followed by the ablative. But in early Latin many verbs denoting fulness or want take the genitive as well as the ablative. Thus *saturare* has the genitive Plaut. Stich. 18, *participare* Cistell. 163, *carere* supr. v. 400, and in other early writers *abundare*, *onerare*, *privare*, &c.

**870. haec uti sunt, cautim et paulatim dabis**, 'considering the state of things, you will give (him money) cautiously and in small sums.' *Cautim* for *caute* is known only in a fragment of Attius besides this passage.

**873. te scientem faciam**, 'indeed I do want you, for I will let you know whatever I do,' i.e. 'I will do nothing without taking your advice.' Cf. Plaut. Asin. 48 *propterea quod me non scientem feceris*.

[The two old men enter their respective houses. There is an interval before the last Act, which is filled up by the *tibicen*.]

ACT V, SCENE 1 (874—954). Menedemus is now convinced that Chremes is as foolish as he had thought him wise. He gradually opens his neighbour's eyes to the truth. And as the facts dawn upon him Chremes loses all self-possession. The characters of the two men are completely reversed. Chremes is ready to do himself all that he had blamed Menedemus for doing.

This is the *περιπέτεια* of the play, Act I contains the *expositio* (*narratio*), Acts II III IV the *involutio*, Act V the *evolutio* of the plot.

Metres: 874—907 septenarian trochaics, 908—939 iambic senarii, 940—954 septenarian trochaics.

875. *adiutor meus et monitor et praemonstrator*, 'my helper, guide and director.' *Monitor* here and v. 171 may carry some suggestion of 'prompter.' No other passage is quoted for the noun *praemonstrator*, but the verb is used, Plaut. Pers. 149 *praemonstra docte*, of coaching an actor in his part. But it is not necessary, nor I think safe, to assume that the terms are borrowed from the stage.

876. *in me quidvis harum rerum convenit, quae sunt dicta in stulto*, 'any one of the ordinary terms, which are epithets used in the case of a fool, suits me.' *dicta*, noun-participle, not *dictae* agreeing with *res*. *Dicta* is regular for witty or proverbial sayings, and cf. *dicta ingerere alicui*. For *plumbeus* cf. Cic. Tusc. Disp. 1. 29. 71.

878. *in illum nil potest*, sc. *convenire* rather than *dici*, 'nothing can suit him,' i.e. I am an ordinary simpleton, Chremes' folly defies all ordinary description. *Eius* monosyllabic: *exsuperat eius stultitia haec omnia* is a comic *παρὰ προσδοκῶν*. It is not because he is so wise, but because he is so foolish.

879. *ohe, desiste inquam deos, uxor, gratulando obtundere*, 'enough! stop I say deafening the gods with thanking them that your daughter has been found.' Chremes says this as he comes out to Sostrata who is within. *Uxor* leaves no doubt to whom he is speaking, cf. v. 843. *Ohe* is an interjection calling on a person to stop because he has done enough, e.g. Plaut. Aul. 55, Asin. 384, Hor. Sat. 1. 5. 12. *Gratulor*, in the sense 'to return thanks,' is specially used when the gods are spoken of, but the use is almost exclusively found in early writers, e.g. Afranius 21 *gratulor deis*, and Ennius, trag. 242, *Iuppiter, tibi... gratulor*. For *obtundere*, cf. Andr. 348 *obtundis, tam etsi intellego?*



**881. centiens**, used for an indefinitely large number, as Plaut. Asin. 422 *quin centiens eadem imperem atque ogganniam*.

**882. sed interim**, scan *sĕd ĩntĕrim* and see v. 119. It was arranged v. 833 that Chremes should wait for the return of Syrus and Clitipho.

**883.** Menedemus has watched Chremes leaving his house and partly overhears what he says. He catches the word *cessat* and asks him who are loitering.

**885. gaudere adeo coepit, quasi qui cupiunt nuptias.** Here *adeo quasi*=*ita ut* or *quemadmodum*, 'just as.' Cf. Adelph. 739 *ita vitast hominum, quasi cum ludas tesseris*, Plaut. Pseud. 955 *transvorsus cedit, quasi cancer solet*, Capt. 489 *omnes de conspecto rem agunt, quasi in Velabro olearii*. The usage is imitated by Cicero, De Senectute 19. 71, as an archaism.

**887. itane?** 'really?' *Itane* and *itan* express surprise and indignation, generally in the comic poets ironical, like ἀληθής; e.g. Eun. 1018 *itan lepidum tibi visumst, scelus, nos invidere?*

**voltus quoque hominum fingit scelus**, 'the rascal moulds people's expressions too.' *Scelus* is for *scelestus* Syrus, abstract for concrete, as in v. 315 and Eun. 1018 just quoted. *Fingere* is probably a metaphor from statuary, and conveys the notion of putting on an expression that is false, assuming an unnatural or unreal expression. Cf. v. 898 and Caes. B. G. 1. 39 *hi neque voltum fingere neque interdum lacrimas tenere poterant*, 'assume a look that would conceal their fear.' *Voltum fingere, voltu ficto* is the opposite of *voltu vero*, as Andr. 839.

**888. gnatus quod se adsimulat laetum.** If 'Syrus moulds Clinia's expression,' his joy would be only a pretence.

**889. veterator**, of Syrus, 'the sly old dog,' 'the cunning old hand,' of any one who has grown old and therefore crafty in any thing, as Andr. 457 *quid hic volt veterator sibi?* Cf. the Greek τριβων and ἐπι-τριπτος.

**magis, si magis noris, putes**, 'you'd think so all the more, if you knew more,' = *quo magis, eo magis*.

**890. ain tu?** see v. 242.

**mane dum, hoc prius scire expeto, quid perdidideris**, 'just wait, I am anxious to learn first what you have lost,' i.e. how much you have let Dromo get out of you. See v. 229 for *dum*.

**892. continuo iniecisce verba tibi Dromonem scilicet**, 'no doubt Dromo at once threw out hints to you.' For the construction of *scilicet*, i.q. *scire licet*, see v. 358. *Verba inicere* or simply *inicere*=to hint, to suggest, Cic. ad Att. xvi. 5. 3, ad Fam. xii. 16. 2.

893. *sponsae vestem aurum ancillas opus esse*. Here *opus* is the predicate, 'that clothing, jewellery, maids were a necessity to the bride,' so that *opus* takes the place of an adjective. Cf. vv. 80 and 855, Andr. 337 *nisi ea quae nil opus sunt sciri*, and Plaut. Capt. 164 *tum maritumi omnes milites opus sunt tibi*, Cic. ad Fam. 11. 6 *dux nobis opus est*. So if we put this sentence in the *oratio recta* it will run, *sponsae vestis aurum ancillae opus sunt*.

894. *neque ipse gnatus?* sc. *iniecit verba tibi*, from v. 892.

895. *magis unum etiam instare*, 'rather the one point on which he pressed was,' &c. Cf. v. 738, Caes. B. C. III. 17 *unum instare de indutiis vehementissimeque contendere*. The accusative of limitation is the accusative of the neuter pronoun or pronominal adjective which may follow a verb properly intransitive, as *id gaudeo*, *id operam do*, *hoc tibi assentior*, &c. Roby L. G. 1094.

897. *equidem miror, qui alia tam plane scias*, sc. *te nescire*. Menedemus plays with Chremes now. He retorts upon him the suggestion that this break-down of his plot too may be Syrus' handiwork. Syrus has perhaps trained your son so admirably that there can be no suspicion that Bacchis is Clinia's mistress.

898. *finxit*, chosen to suit Chremes' own expression *voltus fingit*, v. 887.

899. *ut ne paululum quidem subolat*, 'so that there cannot be even a little inkling, even the least shadow of a suspicion.' Beside *olère* we find in comedy the third conjugation form *olère*, chiefly in the 3rd persons sing. and plur. pres. subj. *olat* and *olant*. For the impersonal verb used absolutely, without a dative of the person concerned, cf. Plaut. Trin. 698 *video, subolet, sentio*.

901. *simuletur*. Chremes will not yet believe that it is more than a pretence. His incredulity elicits from Menedemus the angry exclamation *vah*, 'pshaw.'

902. *conclave*, properly what can be locked up under one key, 'a room,' as Eun. 583.

903. *vestimentis stratus est*. See v. 125.

904. *dictum factum*, 'no sooner said than done,' i.e. 'straightway.' See on v. 760. Cf. Hom. Il. XIX. 242 *αὐτίκ' ἐπειθ' ἄμα μῦθος ἔην τετέλεστο δὲ ἔργον*, *dicto citius*, and Ovid Met. IV. 546 *res dicta secutast*.

905. *solus? solus*, 'what alone?' 'yes! alone.' The question is answered by repeating the word of the question affirmatively, Roby L. G. 2253.

906. *operuere ostium*. See vv. 276 and 278.

908. At last Chremes is convinced. The metre changes with his change of mood. Chremes is a man of extremes, and passes at once from the height of serene confidence to the depths of anger and despair.

909. *familia* = *res familiaris* = *οἶκος*. See Digest L. 16. 195 *familiae appellatio varie accepta est: nam et in res et in personas deducitur: in res ut puta in lege XII Tab. his verbis, AGNATVS PROXIMVS FAMILIAM HABETO*, Cic. de Orat. I. 56. 237 *herciscundae familiae causam agere*, Cic. pro Caec. 7. 19 *arbitrum herciscundae familiae postulavit*, and often in this legal phrase. Chremes means that Bacchis has already cost him so much that he has scarcely enough left to keep them for ten days.

910. *operam amico dat suo? immo quod amicae*, 'because Clitipho is devoted to his friend?' 'no! not because he is devoted to his male friend (Clinia) but to his lady-friend (Bacchis),'—a play on the meaning of *operam dare*, and the sound of *amico*, *amicae*. Cf. Plaut. Trin. 651 *in foro operam amicis da, ne in lecto amicae*, Asin. 573 *ubi amicae quam amico tuo fueris magis fidelis*, supr. v. 110, and also v. 567.

911. *si dat*, sc. *operam amicae*. Menedemus is paying Chremes out. He professes ironically a doubt he does not feel, and again v. 914 suggests that he himself may be the object of the deception.

912. *quemquamne animo tam comi esse aut leni putas*, &c., 'do you imagine any one to be so good-natured and easy-going as before his own eyes to allow his own mistress...?' What he allows her to do is left unexpressed, but the *ἀποσιώπησις* is more effective than any words, cf. Eun. 479. *animo*, anapaest in the second foot. So *adeo* v. 113.

914. *quo verba facilius dentur mihi*, an ironical suggestion. On *verba dare*, see v. 735.

915. *suscenseo*, i.e. *subs-censeo*, not *succenseo*, is the true spelling. Cf. *asporto*, i.e. *abs-porto*, *aspello* (v. 261), *aspernor*, &c., *ostendo*, i.e. *obs-tendo*.

916. *ubi possem persentiscere*. See on v. 813.

918. *at ne illud haud inultum, si vivo, ferent*, 'as sure as I live, they shall not carry that off unpunished.' *At* is used to introduce an angry imprecation, as Andr. 666, Eun. 431, Hor. Epod. 5. 1, Verg. Aen. II. 535, &c.: *si vivo*, 'as sure as I live,' Andr. 866 *ego pol hodie, si vivo, tibi ostendam*, &c. *ne* is *nē confirmativa*. For *haud inultum ferent* cf. Andr. 610 *sed inultum nunquam id auferet*, Plaut. Asin. 816 *suspendam potius me, quam tacita haec tu auferas*.

919. *non te respicis?* in direct allusion to Chremes' words, v.

921. **non sum apud me**, 'I'm not myself,' 'I'm not in my right senses.' Cf. Hec. 707 *num tibi videtur esse apud sese?* and the Greek ἐν ἑαυτῷ γίγνεσθαι Xen. Anab. 1. 5. 17, εἶναι ἐν αὐτοῦ Ar. Vesp. 642, ἑνδόν γενέσθαι Aesch. Choeph. 233. The opposite is ἐκστασις, our 'beside oneself.'

**tene istuc loqui**, 'to think that *you* should say that,' *you* who gave me such excellent advice about controlling myself, &c.

922. **nonne id flagitiumst**, &c., 'is it not a scandal that you should advise other people, be wise where your neighbours are concerned, but be unable to help yourself?' *Foris*, 'outside,' i.e. where others are concerned )( *domi*, 'at home,' where you yourself are concerned. The antithesis to *foris* is here supplied by *tibi*. Cf. Plaut. Asin. 319 *habeo opinor familiarem tergum, ne quaeram foris*, Cistell. 202 *hanc ego de me coniecturam domi facio, ne foris quaeram*, &c. *Potis esse* periphrastic for *posse* (*potesse*) as *potis sum*, *potis es*, &c., v. 659. For the sentiment cf. Eur. Incert. 72 μισῶ σοφιστὴν ὅστις οὐχ αὐτῷ σοφός. Dziatzko, who doubts the use of *potis esse* as an accusative, reads *tibi non posse te auxiliarier*.

924. **aiebas**. This longer form is less common in Terence than the shortened *aibas*, but see Andr. 930. *Fecisse parum*, 'had failed to do,' see on v. 259.

925. **fac te patrem esse sentiat**. The situations are now completely reversed. Menedemus is able to retort on Chremes the advice Chremes had given him v. 153 ff.

928. **immo abeat potius malo quovis gentium**. Contrast this with v. 858 to see the difference between the two fathers. Menedemus will put up with anything rather than let his son go again, Chremes would rather let his son go, no matter where, than be impoverished by him!

930. **si illi pergo suppeditare sumptibus**, 'if I go on supplying him for his extravagances,' cf. Eun. 1076 *ut tuo amori suppeditare possit*. I think *sumptibus* is dative, 'for his extravagance,' rather than ablative 'in his extravagance.' The scholiast's note is *suppeditare: subministrare*.

931. **mihi illaec vero ad rastros res redit**, 'for *me* in reality it is a case of the rake.' A reference to v. 88. You chose manual labour of your own will, I shall be driven to it to support existence. Cf. Phorm. 686 *ad restim mihi quidem res redit planissime*, vv. 359 and 980.

932. **quot incommoditates**. Scan *quōt incommoditates*, and cf. vv. 71, 734.

934. **et id ingratum**, 'and that without earning gratitude,' vv. 262 and 368.

**935. nisi quid est, quod magis vis**, a polite formula. The speaker will not press his proposal unless it is agreeable to his friend. Compare such phrases as *nisi molestumst*, *nisi nevis*, &c.

**936. adfines**, 'marriage-connexions,' with special reference to Menedemus himself, the proposed father-in-law of Antiphila. Cf. v. 215 and Plaut. Stich. 408 *nam iam Antiphonem conveni adfinem meum*, 'my father-in-law Antipho.'

**937. quid dotis dicam te dixisse filio?** 'what of dowry,' i.e. 'what amount of dowry shall I tell my son you named?' For the genitive *dotis* see note on v. 838.

**938.** The mention of 'dowry' suggests an idea to Chremes. His hesitation is caused not by any reluctance to give a dowry, but by the time required to turn his idea over in his mind. Note that as soon as Chremes has resolved upon his plan the metre changes, v. 940. On *obticesco* see Roby L. G. 2025: with the perf. *obticuisti* cf. *risisti*, v. 886.

**939. nequid vereare, si minus**, sc. *dotis dixeris*, 'don't be apprehensive even if you name rather a small sum.' *Mīnūs nīl*, anapaest.

**940. duo talenta.** Chremes has already, v. 838, fixed upon two talents as the amount he must give.

**941. ita**, explained by the next line 'but here is what you must say...that I have promised all I possess as a dowry to my daughter (Antiphila).' The supine in *-u* after *opus* is rare. Cf. Plaut. Cistell. 109 *si quid tibi opust erit promptu, promito*. The supine in *-u* is the ablative of the verbal noun, and the use so far corresponds with the regular construction of *opus*. See Roby L. G. 1255 and 1389.

**942. omnia**, scan *omniā*, and see on v. 189.

**doti**, predicative dative. See v. 838, and Roby L. G. 1162.

**943. id mirari te simulato**, &c., 'pretend that you are surprised at it and ask that son of mine what my motive is.' 'Nay,' replies Menedemus, 'I need not pretend to be surprised, I really (*vero*) am ignorant what your motive is.'

**945. egone?** i.e. *nescisne quam obrem ego id faciam?*

**946. diffuit, retundam**, '(I do it) that I may check his fancy, which is overflowing with extravagance and wantonness.' *Diffluit*, like a river, which instead of keeping between its banks flows abroad over the plain: *retundam*, properly 'to blunt,' hence more generally to weaken, check, repress.

**redigam, ut quo se vortat nesciat**, 'that I may reduce him to such a pass that he won't know where to turn.' *Redigere* is commonly fol-

lowed by *ad* or *in* with the accusative. But here it is used absolutely, as Lucr. 1. 553. However *eo* is really to be supplied, *eo redigam ut*, 'reduce to such a pass that,' as Eun. 690 *eo rediges me, ut quid egerim egomet nesciam?*

947. *gerere mihi morem*, 'to do my own will,' 'to have my own way' = *morigerari*. Cf. Andr. 641 *animo morem gessero*, Adelp. 214 *adulescenti morem gestum oportuit*.

948. *uxorem ut accersat*, 'let Clinia make ready forthwith to fetch home his bride,' *deducere domum*, *deductio*. The ceremony took place in the evening, when the bride was escorted in due form to the bridegroom's house, where he was awaiting her. See e.g. Adelp. 903 ff., Catull. 61, and Dict. Antiq. *Matrimonium*.

949. *hic*, 'this son of mine,' Clitipho.

*confutabitur* continues the metaphor of *diffuit*, for *confutare* is properly to keep in the cup or pot a boiling liquid, i.e. to prevent it from running over, cf. Phorm. 477. Clitipho shall be kept within bounds by correction, as children should be, the cold water of reproof shall be poured upon his exuberance. *ut liberos est aequom*, sc. *confutari*. As *confutari* is omitted, *est aequom* has practically the same construction as *deceat*.

950. *sed Syrum quidem ego si vivo*, &c., 'but as for Syrus, as sure as I live, I'll give him such a dressing, such a drubbing, that till his last day he will remember me.' On *si vivo* see v. 918. As the text stands there is hiatus between *vivo* and *adeo*, which may be removed by reading *egomet* or *egone* in place of *ego*.

*dabo*, 'I will make him,' so used in Terence with the participle, as Eun. 212 *effectum dabo*, Phorm. 974 *incensam dabo*, Andr. 683 *inventum dabo*, with an adjective Phorm. 625 *praecipitem hanc daret*, see also supr. v. 807. In this usage *do* gets the force 'make' from compounds such as *con-do*, i.e. *-\*dha*, 'make,' not *-\*da*, 'give.' With *exornatum* and *depexum* cf. Adelp. 176 *ornatus esses ex tuis virtutibus*, Plaut. Rud. 730 *ita ego te hinc ornatum amittam, ut tu ipsus te non noveris*, Capt. 896 *nam hercle nisi ego mantycinatus probe ero, fusti pectito*, Rud. 661 *leno pugnis pectitur*.

951. *dum vivat*, the subj. is used, I think, not because 'the reference is to an indefinite future,' but because the mood is attracted from *vivit* to the subj. *meminerit*. And so I should explain Plaut. Bacch. 1192 *non tibi in mentemst, amabo, si dum vivas tibi bene facias, pol id quidem esse haud perlonginquom?*

952. *pro deridiculo ac delectamento*, Roby L. G. vol. II. p. xxx. and 1159.

953. *ita me di ament*, see v. 308.

*viduae mulieri*, 'a lone woman,' a woman who has no husband to protect her. The adjective does not necessarily imply that the woman has been married. *Vidua* is used of a woman who is temporarily separated from her husband, e.g. Plaut. Stich. 2 *quae tam diu viro suo vidua caruit*. With the whole expression cf. Plaut. Mil. 487 *non hercle hisce homines me marem, sed feminam vicini rentur esse servi militis: ita me ludificant*.

[Menedemus went into Chremes' house v. 948. The last six lines are spoken by Chremes alone upon the stage.]

ACT V, SCENE 2 (954—1002). Menedemus, who went into Chremes' house v. 948, now comes out with Clitipho and Syrus. Clitipho is amazed at his father's resolution to cut him off.

Metres: 954—979 septenarian trochaics, 980—999 octonarian iambics, 1000—1002 septenarian iambics.

955. *omnem de me eiecerit animum patris*, 'expelled all his father's feelings about me.' Scan *eiecerit*, i.e. the original length of the syllable is retained. Cf. *stetit*, Phorm. Prol. 9, Intro. p. xvi.

957. *volgo faciunt*, 'they all do it,' i.e. all sons, all young men. My fault is a common one—why should it be treated with such exceptional severity?

958. *id qui nescio nec rationem capio, nisi quod*, &c., 'still I am not less vexed at it, who don't understand it and cannot comprehend the meaning of it, only from my heart I wish you well.' *Nisi* or *nisi quod*, 'only,' v. 542.

960. *aibas*, see on v. 924.

*eccum*, see v. 241. Menedemus has fulfilled his mission and now retires.

*quid me incusas?* The regular construction of *incuso* is the accusative of the person accused and the genitive of the charge (Roby L. G. 1324), except that neuter pronouns *id*, *aliquid*, *quid*, are used with it, as here, in the accusative. The accusative of the charge is much later—Livy, Ovid, Tacitus,—and this accusative of the neuter pronoun should be explained as an accusative of limitation rather than a direct accusative governed by the verb.

961. *quidquid huius feci*, 'whatever I have done in the matter.' Cf. Eun. 202 *et quidquid huius feci, causa virginis feci*, ibid. 980 *quidquid huius factumst, culpa non factumst mea*. *Huius* is partitive genitive dependent on *quidquid*, cf. v. 571.

962. *ubi te vidi animo esse omissso*, 'when I saw that you were of careless mood.' Cf. Adelph. 830 *at enim metuas, ne ab re sint tamen omissiores paulo*. *Omissus* is the opposite of *attentus*. Thus contrast Adelph. 830 and 834.

*et suavia in praesentia quae essent prima habere*, 'and preferred what was pleasant for the time being.' For *in praesentia* see Roby L. G. 1967, Adelph. 222, Hec. Prol. 24, Phorm. 779, Hor. C. II. 16. 25 *lactus in praesens animus*, Cic. ad Att. xv. 20. 4 *hoc video in praesentia opus esse*.

963. *neque consulere in longitudinem*, 'and took no thought for the future.' Tac. Hist. II. 95 writes *nec in longius consultans*, Vergil, Aen. XI. 335 *consulite in medium*, compare also Andr. 548 *id te oro in commune ut consulas*.

964. *cepi rationem*, &c. This is the apodosis to the sentence; 'when I saw...I took measures....'

*haec*, 'what we now possess,' or perhaps, pointing to the house, 'our property here.'

965. *ubi cui decuit primo*, 'when your own conduct (*per te*) would not allow me to give my money to you, to whom I should have given it first'; supply *me dare* with *decuit*. *Primo*, 'first,' because as my son you are my natural heir. As *cui* and *primo* are dative after *dare* it is not necessary to quote instances of the dative after *decere*.

966. *abii ad proximum, tibi qui erat*, 'I had recourse to your nearest (male) relative,' i.e. to Clinia as the intended husband of your sister Antiphila. Clitipho is treated as an irresponsible person placed under the care of his relatives.

967. *ibi* = *in eo* or *apud eum*: *tuae stultitiae* = *tibi stulto*.

970. An aside by Syrus who is horrified at the turn things are taking. For *insciens* see v. 632, for *turbas* v. 402. *Scelestus*, 'wretched man that I am,' as Plaut. Asin. 476.

971. *quid sit vivere*, i.e. '*vivere secundum rationem et virtutem, quae vera est vita*.'

972. *tum istoc utitor*, 'then carry out your intention': *istoc*, sc. *consilio moriendi*, from *emori* in the previous line.

973. *at tuto*, sc. *loqui cupio*.

974. *quod peccavi ego, id obesse huic*, 'that my misdeeds should be detrimental to Clitipho.'

*ilicet*, 'be off with you.' *Ilicet*, i.q. *ire licet* (cf. *scilicet*, v. 358), is the regular formula of dismissal at the public ceremonies. Besides its use as a formula of dismissal, it is used in Plautus and Terence as an



expression of despair when things are hopeless = *actum est*, 'it's all up,' e.g. Eun. 54 *actumst: ilicet: peristi*, Phorm. 208 *hoc nil est*, Phaedria: *ilicet*.

975. **ne te admisce**, 'don't mix yourself up in the matter.' See on v. 783.

**nec tu aram tibi nec precatorem pararis**, 'don't procure for yourself refuge or intercessor.' '*Servi duo perfugia habebant, aram in templo, et deprecatorem apud dominum.*' Hence *ara* from 'altar of refuge' comes to mean 'place of safety,' 'refuge,' more generally, though, as there was an altar before the house-fronts represented on the stage, an altar for stage purposes was always at hand. Thus Andr. 726 *ex ara hinc sume verbenas tibi*. In Plautus, Rud. 761 and Most. 1095, persons who have taken refuge at this altar are threatened with fire to burn them out. For *precatorem* see Phorm. 140, infr. 1002, Plaut. Asin. 415.

*nec, neque pro 'neve' positum non paucis exemplis defenditur.* Holtzmann, Syntax prisc. Lat. p. 326.

977. **nec tibi nec tibi**, the quantity varies with the accent like *mānē manē*, v. 613, q. v. As Chremes pronounces the first *tibi* he looks and perhaps points at Syrus, with the second *tibi* at his son. Cf. Plaut. Capt. 446 *et tua et tua huc ornatus reveniam ex sententia*, where the first refers to Hegio, the second to Philocrates; Shaks. Winter's Tale iv. 4

"I would I had some flowers o' the spring that might  
Become your time of day; and yours, and yours."

**nec vos est aequom quod facio mihi**, sc. *suscensere*, 'nor ought you to be angry with me for what I am doing.' Cf. v. 949.

With these words Chremes makes a dignified exit.

978. **ūnde**, see v. 882. It should be noted that the first syllable of *inde*, *unde*, &c. is only shortened when a short syllable precedes, as *quid* here.

979. **tibi iam esse ad sororem intellego**, 'I see that you must henceforth be at your sister's house.' *Ad* is sometimes used = the more usual *apud* of persons, e.g. Plaut. Asin. 825, Capt. 49, &c. For *esse apud aliquem* see v. 162, Cic. ad Fam. III. 69 *apud eum ego sic Ephesi fui tanquam domi meae*. Others supply *cibum* from v. 978, i.e. *tibi iam esse cibum apud sororem intellego*.

980. **adeon rem rediisse**, 'to think that things have come to such a pass &c.,' infinitive of indignant exclamation.

a fame. The preposition expresses the point whence the danger proceeds, the source from which it comes. Cf. *Heec. 736 si vera dicis, nil tibi est a me periculi*, Plaut. *Epid. 129 a morbo valui, ab animo aeger fui*.

981. *modo liceat vivere*, i.q. *dummodo liceat vivere*, Roby L. G. 1594.

*nos esurituros satis*, a *παρὰ προσδοκίαν* joke in the regular style of slaves in comedy, e.g. Plaut. *Asin. 42* and *625*, *Epid. 12* and *31*.

983. *immo et ibi nunc sum*, 'nay, I'm both engaged on it now, &c.,' i.e. I am busy trying to find some plan to help you. Cf. v. 472.

984. *quantum ego intellegere possum*, see v. 416.

*non aberit longius*, see v. 668, i.e. I shall find the plan we want not far away.

985. *sic est: non esse horum te arbitror*, 'this is it: I don't believe you are their (Chremes' and Sostrata's) son.' Syrus has been pretending to think hard. Now he professes to have hit upon a solution. Of course he has no doubts as to Clitipho's parentage, but thinks that the appeal Clitipho will make to them will be the most effectual means of reconciliation.

*quid istuc?* 'what is that you say?' Cf. v. 251. Scan *istuc*, as *istic*, v. 593.

986. *ego dicam, quod mi in mentemst: tu diiudica*, 'I will tell you what is in my mind: do you decide upon it (whether it is right or wrong).' *In mentemst* is generally explained as coming from the analogy of *in mentem venit*, which occurs v. 997. The phrase is found *Adelph. 528 nilne in mentemst?* Plaut. *Amph. 180* and *710*, *Bacch. 159*—in fact the accusative *in mentem*, not the ablative *in mente*, is the rule in archaic writers, and there are instances of it later, especially in legal language. It should be noted too that the accusative is found in many analogous expressions, e.g. *in potestatem populi Romani esse* (Liv. II. 14), and similarly *in dicionem esse, esse in amicitiam* Cic. *Caecil. 20*, *in gratiam habere* Sall. *Jug. III*. It is better then to explain the idiom independently as an archaic use, arising perhaps from a confusion in speech or writing between the acc. and abl. forms, than to derive it from the analogy of *in mentem venire*. See Roby L. G. vol. II. p. 397. For *diiudica*, cf. v. 237.

988. *te indulgebant*. The accusative is rare and ante-classical. But Terence prefers an accusative of the person indulged, as *Eun. 222 nimis me indulgeo*: supr. v. 861 is an exception.

990. *ob peccatum hoc*, i.e. your attachment to Bacchis.

**991. nunc aliud specta.** Syrus, satisfied that his first argument has told, now advances another.

**993. solent esse,** as *nt* is slurred, *solent* is scanned *solēnt*, and the first three syllables of the line form an anapaest. Cf. Adelp. 900, Eun. 384. The sentiment that mothers help their sons against the fathers is a commonplace. A line of Menander is quoted *ἔστι δὲ μήτηρ φιλότεκνος μᾶλλον πατρός*. *Auxilio* in the previous line is predicative dative—no word is more commonly used in the idiom. See the list in Roby L. G. vol. II. pp. xli.—xlii.

**verum dicis,** 'true,' cf. 1013.

**quid ergo.** See on v. 978.

**994. suspicionem istanc ex illis quaere,** 'investigate that suspicion by enquiry from them': the accus. after *quaero* in the sense 'to ask about' is rare. Cf. Adelp. 482 *hunc abduce, vinci, quaere rem*.

**996. Scibis,** a fourth-conjugation future in *-bo*. So *experibere*, v. 824. *culus*, monosyllabic.

**faciam.** Here Clitipho goes in to interrogate his parents. Syrus is left alone to finish the scene by a soliloquy.

**997. nam quam maxume huic vana haec suspicio erit, tam facillume patris pacem in leges conficiet suas,** 'for the more unfounded he shall find this fancy to be, the more easily he will make his peace with his father on his own terms.' For the form of the comparison (*quam...tam* with superlatives=*quo...eo* with comparatives) see Plaut. Aul. 229 *quam ad probos propinquitate proxume te adiunxeris, tam optimumst*, 'the nearer...the better,' Truc. 173 *quam primum expugnari potis est, tam id optimumst amicae*, 'the sooner...the better,' Adelp. 501 *quam estis maxume potentes dites fortunati nobiles, tam maxume vos aequo animo aequa noscere oportet*.

**patris pacem, patris=cum patre,** cf. *Caesaris coniunctio* Cic. Phil. II. 10. 23 and Roby L. G. 1318.

**in leges suas,** 'on his own terms,' cf. v. 1054, Plaut. Asin. 234 *in leges meas dabo*, Capt. 181 *meis me addicam legibus*.

**999. etiam hauscio an iam uxorem ducat ac Syro nil gratiae,** 'I almost think too that Clitipho may presently marry and yet Syrus get no thanks for his trouble.' Cf. Andr. 525 *hauscio an quae dixit sint vera omnia*, 'I almost think what he has said is all true.'

**1000. adhuc quod factumst,** 'for what I have done so far,' lit. 'as to what.' *Senēx*, as v. 197.

**1001. iusse,** for the form=*iussisse* see on v. 340 and cf. *iusti* =*iussisti* Eun. 831. **adripi,** 'to be arrested,' 'hurried off to trial.'

1002. *precatorem*. See on v. 975.

*seni nostro*, i.e. Chremes. Scan *senl*. Plautus has the similar scansions *parl, canl, manl*.

[As Chremes comes out Syrus withdraws and retires into the house of Menedemus.]

ACT V, SCENE 3 (1003—1023). Sostrata has heard her son's doubts and expostulates with her husband on the possible consequences. But Chremes knows the secret and treats the matter as a joke.

Metres: 1003 octonarian iambic, 1004 quaternarian iambic, 1005—1012 octonarian iambics, 1013—1016 septenarian trochaics, 1017—1018 octonarian iambics, 1021—1067 septenarian trochaics.

1004. *adeo*, 'moreover.' See vv. 54 and 109.

1005. *venire in mentem*. Cf. v. 997.

1006. *pergin mulier esse?* a woman and therefore unreasonable. Cf. Plaut. *Cas.* 194 *i foras, mulier!* Bacch. 845 *non me arbitratul militem sed mulierem*.

1007. *quin*, 'without your, &c.': *quin* = *ita ut non* only if the principal sentence is negative. See v. 805 and Adelp. 293 *nunquam unum intermittit diem, quin semper veniat*.

1009. *in qua re nunc tam confidenter restas*, 'although you oppose me in the matter now with such assurance.' For the force of *resto* = *resisto*, a meaning not found in Cicero or Caesar, but common in Livy and the poets, see Liv. IV. 58, VI. 30, VIII. 39, &c., Lucr. I. 110 *nunc ratio nulla est restandi*, Ovid Met. III. 626 *is mihi, dum resto, iuvenili guttura pugno rupit*.

*ego nescio?* indignantly.

1010. *immo scis potius, quam quidem redeat de integro haec oratio*, ironically, 'nay you do know, I admit, rather than have the discussion all over again.' *De integro*, 'starting afresh from the beginning,' as v. 674, Andr. Prol. 26 *posthac quas faciet de integro comoedias*. Or we may read *redeat integra haec eadem oratio*, which is nearer to the reading of A, with the same meaning.

1012. *tamen*. See on v. 512.

1013. *verum*, 'true,' i.e. I will carry out my intention. See v. 993, Roby L. G. 2251. Note the antithesis *loquere...faciam*.

1014. *subditum*, 'a changeling,' i.q. *subditicium*, *suppositicium*, ὑποβολιμαῖον.

*sic erit*, 'you will find that it is so.' Cf. Eun. 732 *verbum hercle hoc verum erit*, Phorm. 801 *sic erit: non temere dico*.

**1015. confitere.** Sostrata has said 'you will find that it is so,' i.e. that Clitipho fancies himself to be a supposititious child. Chremes pretends to misunderstand her to mean, 'you will find that he is a supposititious child,' and cries exultingly, 'you admit it.'

**1016. egōn confitear.**

**1018—1020.** Interpolation has been at work here, *quod est consimilis moribus* is parallel to *nam tui similis est probe*, and *quod magis credendum siet* to *convincens facile ex te natum*. We may with some confidence leave only *sed quod...tui similis est probe*. 'Do you mean,' asks Sostrata, 'that I can prove him to be my son because I am now proved to have a daughter?' 'No,' answers Chremes still joking, 'but because he is so like you.' This likeness is jocosely illustrated in the next two lines.

**1023. sed ipse.** See vv. 978 and 882.

**quam severus,** 'how austere he looks,' like a Cato who could not be suspected of the faults of ordinary mortals.

**rem cum videas, censeas,** sarcastic, 'knowing the true state of the case you would think he was austere.' Cf. Plaut. Cas. 541 *sed eccum incedit; ut cum adspicias tristem, frugi censeas*.

ACT V, SCENE 4 (1024—1044). Clitipho makes an appeal to his mother. Chremes rebukes him severely and brings him into a state of penitence.

Metre: septenarian trochaics continued from 1021 to the end of the play.

**1024. voluptati,** predicative dative, 'a joy,' as a son should be to his mother, cf. *delectatio* v. 987.

**1025. dictus filius tuos vostra voluntate,** 'styled your (Sostrata's) son with the full consent of you both,' *voster* is never used for *tuus*. Scan *volūntate*, and see v. 71.

**1027. quod,** literally, 'as to which thing,' limiting accusative. *Peto aut volo*, 'I beseech or at least I wish that, &c.'

**1029. alienum** = ἀλλότριον, 'the child of other people.'

**hocine quaesisti obsecro?** 'had you the heart to ask me *that*?'

**1030. ita mihi atque huic sis superstes, ut, &c.,** 'may you survive me and your father here, as surely as you are our son.' Sostrata could give no stronger assurance. A Roman parent's dearest wish was that his child should survive him. For the child to die first was a violation of the order of nature. Cf. Plaut. Asin. 16 *sicut tuum vis unicum gnatum tuae superesse vitae sospitem et superstitem, ita ted obtestor*, Mart. VII.

96. 7—8. For the preposition repeated *ex me atque ex hoc*, cf. Adelph. 862 *id esse verum ex me atque ex fratre cuius faciliest noscere*.

1031. *cavē*.

1032. Chremes, seeing that Sostrata cannot withstand her son's entreaties, thinks it is time to intervene. The pronouns are emphatic. 'But if you have any respect for *me*, don't let *me*,' &c. *Si me metuis* is contrasted with Sostrata's *si me amas*.

*cave in te*, cf. vv. 882 and 1051.

1033. *gerro*, 'a trifler,' the same root as *gerrae* (γέρρα), properly 'things made of wattles,' used by Plautus as a synonym for what is worthless, 'stuff and nonsense,' in the same sense as Terence's *fabulae*. The compound *congerro*, 'fellow-trifler,' 'boon companion,' is used by Plautus.

*fraus*, for *fraudulentus*, abstract for concrete, see v. 315.

1034. *damnosus*, 'ruinous,' 'spendthrift,' Plaut. Curc. 472 *ditis damnosos maritos*.

*crede, et nostrum te esse credito*, 'believe me, and then believe that you are our son,' i.e. consider yourself our son just so long as you are prepared to follow the line I lay down for you. Compare the words of Menedemus to Clinia vv. 106—108.

1035. *non sunt haec parentis dicta*. 'If you were my father you could not speak to me like that.' 'Nay,' Chremes replies, 'even if I were your father and mother in one, I would not let myself be disgraced by you.'

*si = etiamsi*, 'even if,' e.g. Plaut. Asin. 164 and 405.

Horace probably alludes to this passage in Ars Poet. 93—94 *interdum tamen et vocem comoedia tollit, iratusque Chremes tumido delitigat ore*.

1038. *deos nescio*, 'I don't know about the gods,' i.e., 'I can't tell what *they* will do': 'I, so far as I can, will do my best.' Cf. v. 396 *nescio alias: me quidem semper scio fecisse sedulo*, and on *quod potero* see v. 416.

1040. *quod labore invenerit*, cf. v. 841.

1041. *non mihi per fallacias adducere ante oculos*, the construction is incomplete, for the sentence ends in an ἀποσιώπησις. We want a word to govern *adducere*, probably *pudivit*, and a word to describe Bacchis, probably *scortum*. 'You were not ashamed to bring before my eyes by a trick—I am ashamed to say the horrid word in my wife's presence.'

*per fallacias* is the trick whereby Bacchis was represented to be Clinia's sweetheart. *Dicere* and *facere* are again contrasted.

**1043. eheu**, the first syllable is of doubtful length in Plautus and Terence. It is long here, but certainly it is sometimes short.

**totus**, 'wholly,' antimeria, adjective where an adverb might be expected. This use of *totus* is common, e.g. Adelph. 589 *Ctesipho in amorem totus*, Cic. Fam. xv. 7 *sum totus vester*, de Rep. II. 15. 28 *falsum id est totum*.

ACT V, SCENE 5 (1045—1067). Menedemus joins his entreaties to those of Sostrata and Clitipho. Chremes agrees to pardon Clitipho, if he will settle down, and forgives Syrus.

This last scene completes the reversal of the two old men's positions. As Chremes interposed on behalf of Clinia in the first scene, so Menedemus intercedes for Clitipho in the last.

Metre: septenarian trochaics continued.

**1045. nimis graviter cruciat adolescentulum nimisque inhumane.** To appreciate the full force of this we must look back at Menedemus' self-accusation about his treatment of his own son, v. 99 ff. *coepi non humanitus*, &c. In scanning *enim vero* the *m* is slurred. Cf. Andr. 91, Hec. 673, Phorm. 937 and 1036.

**1046. conciliem.** *Conciliare* is properly to bring together several objects or pieces so as to form a single whole, specially used of a fuller working a piece of cloth. Hence 'to patch up,' 'bring about,' e.g. *amicitiam*, *benevolentiam*, *amorem*, &c., as *pacem* here. Cf. Plaut. Trin. 443 *adfinitem ut conciliarem et gratiam*, Cic. ad Fam. x. 27. 1 *pacis inter cives conciliandae te cupidum esse lactor*. From this comes the sense 'procure,' 'buy,' as Eun. 669 *male conciliate*, 'you bad bargain.'

**optume**, i.q. *opportune*, as v. 722.

**1047. cur non accersi iubes filiam?** i.e. complete the marriage of Clinia and Antiphila. Cf. v. 948.

**1048. quod dotis.** See vv. 838 and 937.

**1050. sine te exorent**, i.e. let Sostrata and Clitipho prevail upon you by their entreaties.

**mea bona ut dem Bacchidi dono sciens?** 'what, wittingly make a present of my property to Bacchis?' *ut* in an indignant question, where *-ne ut* is usual. See Roby L. G. 1708. *Bacchidi* is dative of the recipient and *dono* predicative dative.

**1051. at id nos non sinemus**, 'but *that* (that your property should pass into Bacchis' hands) *we* (i.e. Menedemus, Sostrata and Clitipho)

won't allow.' Scan *Id* and cf. v. 417 *ut*, Phorm. 296 *sed Id quod lex iubet*, *ibid.* 940 *quid Id nostra?*

1052. *ne tam offirma te*, 'don't be so obstinate.'

1053. *quid istic?* 'what there?' *istic* is the adverb, sc. *dicendum est*—a concessive formula in comedy, by which the speaker gives up further argument in impatience or despair, 'as you like,' 'have your way then.' Cf. *Adelph.* 133, 350 and 956, *Eun.* 171 and 388.

1054. *decēt*, see on v. 955. On the whole phrase see v. 825.

*ea lege*, 'on this condition,' v. 998.

*adeo*, v. 1004.

*si facit quod ego hunc aequom censeo*, i.e. *si facit hic (Clitipho) quod ego hunc facere aequom censeo*.

1055. *omniā*, v. 189, &c.

1056. *uxorem ut ducas*, sc. *inpero* from *Clitipho's inpera*.

*ad me recipio*. *Clitipho* does not reply at once. *Nil audio Chremes* impatiently comments. Then *Sostrata* interposes with *ad me recipio*, 'I take it upon myself,' i.e. 'I promise for him.' So absolutely, i.e. without *ad me* or *in me*, *Phorm.* 903 *verebamini ne non id facerem quod recepissem semel?*

1057. *nil etiam audio ipsum*, 'I hear nothing from *Clitipho* himself yet.'

1058. *immo utrum volt*, 'nay (don't press him but) let him do as he likes,' i.e. either give up *Bacchis* and reform, or be disinherited.

1059. *faciliā*, like *omniā*, v. 1055. *Menedemus*, successful in his mission, withdraws and leaves the son and his parents alone to conclude the reconciliation.

1061. *Phanocratae*, genitive of *Phanocrates*. In *Plautus* from proper names in *-es* is found the older genitive in *-ai*, e.g. *Charmidai*, *Periphanai*.

1062. *caesiam*, with glittering grey eyes like a cat or tiger. So *Hec.* 440 *caesius*, *Catull.* XLV. 7 *caesio veniam obviis leoni*. The word is used to translate γλαυκῶπις, hence *Cic. de nat. deor.* I. 30. 83 *caesii oculi Minervae*, *Lucr.* IV. 1161 *caesia Palladium*, 'a cat-eyed woman is a pocket *Pallas*.'

*sparso ore*, 'spotty' or 'blotchy,' rather than merely 'big, flat face.'

*adunco naso*, 'turned up,' 'tiptilted,' *Hor. Sat.* I. 6. 5 *naso suspendis adunco*, of a nose turned up in critical contempt.

1063. *heia, ut elegans est: credas animum ibi esse*, 'ha! what a judge of beauty he is! one would fancy he thought of nothing else.'



*Heia* is here an expression of delight, as Plaut. Rud. 422, Truc. 371: *elegans*, like Eun. 566 *noris quam elegans formarum spectator siem*: for *ibi* see vv. 472 and 983.

**1065. Archonidi huius filiam**, 'the daughter of our neighbour Archonides.' *Archonidi*, genitive of *Archonides*, Doric *Archondas*. Cf. Andr. 368 *Chremi*, genitive of *Chremes*, Plautus writes *Philocrati*, *Euripidi*, *Herculi*, *Achilli*, *Charmidi*, &c., as the genitives of proper names in *-es*.

**1067. vos valet et plaudite.** The spectators. A comedy regularly ends with a request for applause. In Terence this request is very simple, in Andr. Hec. Adelph. *plaudite* only, in the three other plays *vos valet et plaudite*. Hence Hor. Ars Poet. 155 *donec cantor 'vos plaudite' dicat*, i.e. till the end of the play.

But the question by whom this request was made is more difficult. The best MSS. prefix  $\Omega$  to the words. Bentley considered this to be a corruption of *ca*, i.e. *cantor*. This is variously explained as (1) (Bentley) = *tibicen*; (2) = *histrion*, an ordinary actor; (3) a performer who standing near the *tibicen* sang the *cantica*, which the *histrion* on the stage merely accompanied by gestures. But  $\Omega$  probably means the last speaker, and it is reasonable to think that the last speaker, or all the actors then on the stage, pronounced the words. In Plautus, except in the *Trinummus*, the request for applause is made by the actor who has spoken last, or by the whole troupe (*caterva*).

In the conventional manner of comedy the play ends with the reward of virtue and the punishment of vice. Antiphila is united to Clinia, but Bacchis—we are left to infer—is cast adrift. The real interest of the play centres in the characters of the two old men. And their positions are, as we have seen, completely reversed in the course of the play.

## INDEX TO NOTES.

*The numbers refer to the lines of the play commented on in the notes.*

- a = from the side of, Prol. 13, 980
- abii ad proximum, 966
- ablative absolute, 102
- ablative of instrument, 188
- ablative of manner, 366, 368, 446, 476
- ablative of measure, 377, 549
- ablative of quality, 151
- abstinere, 372
- abstract for concrete, 315, 1033
- accusative anticipatory, 131, 144
- accusative of duration, 716
- accusative of exclamation, 92, 313, 380, 530
- accusative of extent, 201
- accusative of limitation, Prol. 3, 110, 204, 369, 410, 724, 895
- accusative pl. of -i stems in *is*, Prol. 1, 10, 26
- actor = pleader, Prol. 12
- actor, agere fabulam, Prol. 4
- actum est, 456
- ad, 207
- adduxi, 819
- ademptum faxo, 341
- adeo, 54, 109, 113, 885
- adeo rem rediisse, 980
- adfinis, 215, 936
- adhuc, 175
- admodum, 53
- aegrotus, 99
- aequi bonique facere, 788
- ain tu? &c., 242
- aliter atque, 264
- alliteration, 101, 141, 208
- alter, 837
- alterae, 271
- amabo, 'pray,' 404
- ambula, 380
- amor, 264
- anastrophe of preposition, 189, 249, 265
- ancillae, 130, 245
- animi pendere, 727
- animus natu gravior, 645
- anuis, 287
- aposiopesis, 780, 912, 1041
- aquilae senectus, 520
- ara, 975
- arrabo, 603
- Asia, 111
- aspellere, 261
- at enim, 317, 699
- atque, 526
- atqui, 737
- attraction, Prol. 49, 87, 116, 566, 662, 720, 724
- aurum, 288
- auscultare, 585
- belli, 112
- bolus, 673
- bonās, 388
- brachylogy of comparison, 393
- caesius, 1062
- cantare, 260
- capillus passus, 290

carere foll. by gen., 400  
 cave, construction, 187  
 cavē, 302, 826  
 cēdo, 332, 662, 832  
 chiasmus, 206  
 colere, 136  
 comedere, 255  
 commodus, 521  
 comparare, 397, 503  
 complacitus sum, 773  
 conciliare, 1046  
 conclave, 902  
 condicio, 326  
 confutare, 949  
 congruere, 511  
 coniecturam facere, 266  
 constituere, 726  
 consulere in longitudinem, 963  
 contaminare, contaminatio, Prol.

17

contingere, 324  
 continuo hic adsum, 502  
 crepo, concrepo, 173  
 cuia, Prol. 7  
 cum with indic., 448  
 curriculo, 733

dabo, 'I will tell,' Prol. 10  
 damno auctus, 628  
 damnosus, 1034  
 darē, 724  
 dare=make, 950  
 dative, ethic, 243, 829  
 dative, predicative, 71, 82, 334,  
 357, 384, 579, 603, 753, 1024  
 de, 263, 281  
 de integro, 1010  
 decēt, 1054  
 denique, 69  
 deorum vitam apti sumus, 693  
 deos nescio, 1038  
 deperire, 525  
 despondere, 779  
 dextra, 493  
 di vostram fidem, 502  
 dic quid est? 349  
 dicta, 876  
 dictum ac factum, 760, 904  
 Didascalia, p. 59  
 dies, 'lapse of time,' 422

diffluere, 946  
 Dionysia, 162  
 division into Acts and Scenes, p. 70  
 dixti, 340, 830  
 do, dedo, 681  
 dotis and doti, 838  
 dress of actors, pp. 62, 70  
 dum, 229, 249  
 duplex, Prol. 6

eadem or eadem opera, 368  
 eccum &c., 241, 256  
 efferre, 709  
 edepol, 381  
 efficere, 322  
 eheu, 1043  
 eiecerit, 955  
 elegans, 1063  
 ellipsis, 555, 690  
 ellum, 241  
 enarrare, 273  
 enim, 72, 188  
 enim vero, 320  
 equidem, 632  
 eradicare, 589  
 erga, 265  
 est ei nomen Philterae, 662  
 et quidem, 523, 606  
 etiam, 175, 188, 433  
 etiam in questions, 235  
 euge, 677  
 evenire, 190  
 ex in composition, 273  
 ex=secundum, 203, 216, 397  
 ex sententia, 683  
 ex usu, 210  
 exercere, 73  
 exercire, 143  
 expedit esse bonas vobis, 388  
 expers partis, 652  
 extra noxiam, 298  
 fabulae, 336  
 fac me ut sciam, 84  
 faciū, 803  
 facundia, Prol. 13  
 familia, 751, 909  
 faxint, 161  
 fenestra, 481  
 ferre inultum, 918

figura etymologica, 733

Flaccus, p. 60

foris, 922

fores, 173, 278

fors, 715

fraus, 442, 1033

frugi, 579

fruur foll. by acc. or abl., 149, 401

fugerit, 316

fungor foll. by accus., 66, 401

future-perfect, 86

genitive of names in *-es* in *-ae*, 1061

" " " " *-i*, 1065

genitive in *-um* not *-orum*, Prol. 24 and 27, 61

genitive in *-i* not *-ii*, 75

" in *-is* in *-u* declension,

287

genitive, locatival, Per. 3, 112, 155,

727

genitive, partitive, Prol. 1 and 8,

55, 73, 75, 110, 147, 193, 211,

229, 236, 257, 267, 961

gerro, 1033

gerund, construction of, Prol. 29,

282

gratulari, 879

gratus, 262

hac nocte, 491

haec fem. pl., 838

harunc, 746

heia, 521, 1063

hem, 311, 517, 654, 757

hic δεικτικῶς, 356

hisce oculis, 564

hoc age, 694

homo, 77

hui, 92

humana, 552

humanitus, 99

humanus, 77

iam nunc, 376

ibi=in ista re, 471, 983, 1063

ignoscere, 218

ilicet, 974

illicine? 199

immo, 94, 197, 335, 852

in aurem utramvis &c., 342

in=in the case of, Prol. 51, 108,

193

in loco, 537, 827

in mentemst, 986

in praesentia, 962

in tempore, 364

in tuto, 689

inde, 54

indefinite use of 2nd pers., 192,

642

indulgere with accus., 988

infinitive, epexegetic, 108, 168

infinitive passive in *-ier*, 267, 300

infinitive of indignant exclamation,

401, 503, 980

ingratiis, 446

inicare verba, 892

iniquior, 201

iniuria, 581

inludere, 741

inpotens, 371

inscribere, 144

inserted vowel, 471

insto, 738

instructa pulchre, 450

integra comoedia, Prol. 4

intendere, 513

interea loci, 257

intuor not intueor, 403

inversa verba, 372

isti, 382

istic=in ista re, 354

istorsum, 588

istuc aetatis, 110

ita, 309

ita me di ament or amabunt, 308

itane? 562, 887

ius summum, 795

iusta iniusta, 839

1 'slurred,' 175, 803

lapis, 831

latere tecto, 672

lavatum, 655

lectos sternere, 125

lenis=stataria, Prol. 45

longule, 239

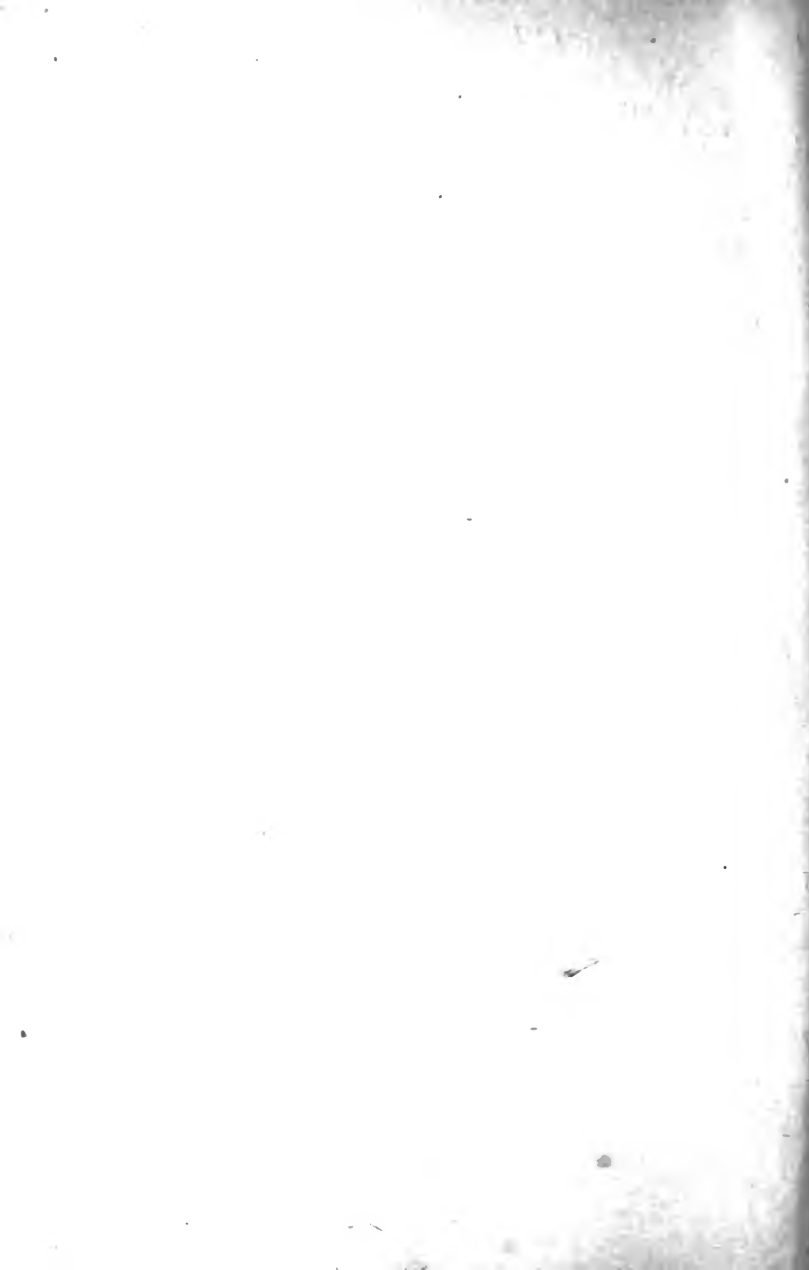
longum est, 335

loquitor, 828

- lubens, 763  
 lubricinē, 216  
 luciscit hoc iam, 410  
 ludi Megalenses, p. 60  
 Luscius Lanuvinus, Prol. 16, 22,  
     30  
 m 'slurred,' 706, 775  
 magno desiderio, 753  
 mala res muliebris, 289  
 malivolis poeta, malivoli, Prol. 16  
     and 22  
 malum, 318, 716  
 manē manē, 613  
 mansum oportuit, 200  
 masks and wigs, p. 62  
 maxime, 339  
 mea solius causa, 128  
 Menander's Play, p. 59  
 merito te amo, 360  
 mille, 600  
 minime, 89  
 minus, 259  
 mirum nī and mirum quin, 663  
 miscere, 783  
 monitor, 875  
 motoria fabula, Prol. 36  
 multimodis, 320  
 mutuom, 600  
  
 n 'slurred,' 262  
 nam, Prol. 16, 365  
 nam in interrogations, 256, 272  
 natus ad, 420  
 nē confirmativa, 217, 222, 621,  
     747, 816  
 nē interrogativa, 217, 774  
 ne=nonne, 252  
 nec in composition, 186  
 necessus, 360  
 nedum, 454  
 negatives not destroying each  
     other's force, 63  
 neglectu dat., 357  
 neuter participles as substantives,  
     158, 876  
 nil est, 672  
 nisi=only, 542, 958  
 nisi si, 391  
 nisi with pres. indic., Prol. 34  
  
 nollem, 82  
 non sum apud me, 921  
 non temerest, 620  
 noster, 660  
 novarum spectandi copiam, Prol.  
     29  
 nummus, 606  
 nuper, 53  
  
 ob in composition, 278  
 obsaturare, 869  
 offendere, 285  
 ohe, 879  
 omisso animo, 962  
 omniā, 189, 575, 942, 1055  
 operam dare, 910  
 oportet, construction of, 200  
 oppido, 669  
 oppignerare, 794  
 opplet, 306  
 optume, 722  
 opus, 80, 893  
 orator=envoy, Prol. 11  
 ornamenta, 837  
 oxymoron, 323  
  
 palliatae (fabulae), p. 62  
 particeps, 428  
 partīs, Prol. 1 and 10  
 parum, 334  
 paulo, 205  
 pax, 291  
 per te, 638  
 perditte, 97  
 perduint, 810  
 perf. infin., short form, Prol. 32,  
     340  
 perfect, short form of 2nd pers.,  
     340, 819, 830  
 pergin? 237  
 periculum facere, 210  
 perinde ut, 195  
 Periocha, p. 61  
 perpetuo, 862  
 persentiscere, 768  
 Personae, p. 62  
 pessulus, 278  
 pleraque omnia, 830  
 pluperfect, 330  
 plural after indefinite subject, 393

- plus decem, 451  
 pompa, 739  
 potens, 227  
 potest impersonal, 677  
 potis, 321  
 prae, 122, 308  
 praemonstrator, 875  
 precator, 975  
 present, historic, 122, 140  
 present, deliberative, 343  
 present for future, 804  
 pro deum atque hominum fidem,  
     61  
 probe, 180  
 prohibitions, 292  
 proinde quasi, 65  
 prolepsis or antiptosis, 84, 284  
 prolix, 290  
 Prölogus, pp. 62, 63  
 promittere, 729  
 proterve, 723  
 provincia, 516  
 pudet, 260  
 pultare, 173, 275  
 puns, 218, 356, 379, 526  
 pura oratio, Prol. 46  
 pytisare, 457  
  
 qua causa, 648  
 quaestum facere, 640  
 quam, 807  
 quam omitted, 451  
 quam—tam with superlatives, 997  
 quam vellem, 185  
 quantum, 266  
 quantumst, 810  
 quantum potest, 677  
 quasi with numerals, 145  
 qui shortened before succeeding  
     short vowel, 195  
 qui (abl.), 68, 362, 538, 778  
 quid ago? 343  
 quid ais? 118, 182  
 quid ego ni sciam? 529  
 quid in exclamations, 247, 254  
 quid istic? 1053  
 quid istuc? 251  
 quid ita istuc? 95  
 quid se faciat? and quid sibi faciat?  
     &c., 188, 317  
  
 quid si nunc caelum ruat 719  
 quid tu hominis es? 848  
 quid tute tecum? 200  
 quin, 68, 1007  
 quippe qui, 538  
 quo ore, 700  
 quod dici solet, 520  
 quod potero, 416  
  
 recipere, 1056  
 recte, 228, 518  
 recte spero, 159  
 reddere, 760  
 redi, 349  
 referre, construction of, 467  
 relictis rebus, 840  
 religio, 228  
 relinere, 460  
 restare, 1009  
 retundere, 946  
  
 s 'slurred,' Prol. 15, 71, 425  
 sane, 55, 522  
 sat agitare foll. by gen., 225  
 satis, 523  
 satrapa, 452  
 scaena, p. 70  
 Scansion, Prol. 5 and 15, 71, 175,  
     182, 195, 201, 216, 262, 316,  
     349, 388, 425, 437, 505, 551,  
     613, 616, 647, 699, 706, 724,  
     734, 812, 866, 882, 912, 932,  
     955, 977, 993  
 scelus = scelerate, 315  
 scibam, 309  
 scibo, 996  
 scientem facere, 873  
 scilicet, 358  
 scio paratactic, 230, 254  
 sermones caedere, 242  
 si, 1035  
 si vivo, 918  
 sic, 458, 523  
 sis = si vis, 212  
 soccus, 124  
 sodes, 459  
 sollicitus, 461  
 sordidatus, 297  
 spero paratactic, 553  
 subditus, 1014

- surdus, 222  
 suscensere, 915  
 stataria (fabula), Prol. 36  
 struere, 514  
 studium musicum, Prol. 23  
 stulte sapis, 323  
 subolat, 899  
 sumere, 693  
 superstes, 1030  
 suspicari, 267  
 synizesis, Prol. 41, 55, 65, 97, 101,  
     177, 233, 269, 329, 368, 414,  
     551, 587  
 talentum, 475  
 tamen, 119, 512  
 tantisper dum, 106, 147  
 tantundem, 676  
 techina, 471  
 tela, 285  
 theatre, p. 62  
 tibiae, p. 60  
 tmesis, 484  
 togatae (fabulae), p. 62  
 tolerabilis (active), 205  
 tollere liberos, 627  
 totus, 1043  
 Turpio, L. Ambivius, p. 60  
 tutimet, 374  
 unde in place of relative, 534  
 usus est, usus venit, 80  
 ut in a wish, 810  
 ut in a question, 784, 1050  
 utor, construction of, 133  
 utrum—an omitted, 643  
 vel=*avrika*, 540  
 vel, 78  
 vellem, 815  
 verb omitted in colloquial ques-  
     tions, 200, 251, 380, 518, 562  
 verba dare, 735  
 verba verbera, 356  
 vere vivere, 154  
 vestimentum, 141, 903  
 veterator, 889  
 vicem, 749  
 vide, 459  
 videbimus, 558  
 videre=*videris*, 59  
 vidua, 953  
 vocative scanned long, 698  
 vocivus, 90  
 voltus fingere, 887  
 voluptas, 71, 1025  
 vos valet et plaudite, 1067  
 voster, 1025  
 vostrarum, 386  
 Ω, 1067  
 ubi...ilico, 616  
 ubi for relative, 813





# THE PITT PRESS SERIES.

## COMPLETE LIST.

### 1. GREEK.

<i>Author</i>	<i>Work</i>	<i>Editor</i>	<i>Price</i>
<b>Aeschylus</b>	Prometheus Vincetus	Rackham	2/6
<b>Aristophanes</b>	Aves—Plutus—Ranae	Green	3/6 each
"	Vespae	Graves	3/6
"	Nubes	"	3/6
<b>Demosthenes</b>	Olynthiacs	Glover	2/6
<b>Euripides</b>	Heracleidae	Beck & Headlam	3/6
"	Hercules Furens	Gray & Hutchinson	2/-
"	Hippolytus	Hadley	2/-
"	Iphigeneia in Aulis	Headlam	2/6
"	Medea	"	2/6
"	Hecuba	Hadley	2/6
"	Alcestis	"	2/6
"	Orestes	Wedd	4/6
<b>Herodotus</b>	Book v	Shuckburgh	3/-
"	" VI, VIII, IX	"	4/- each
"	" VIII 1—90, IX 1—89	"	2/6 each
<b>Homer</b>	Odyssey IX, X	Edwards	2/6 each
"	" XXI	"	2/-
"	" XI	Nairn	2/-
"	Iliad VI, XXII, XXIII, XXIV	Edwards	2/- each
<b>Lucian</b>	Somnium, Charon, etc.	Heitland	3/6
"	Menippus and Timon	Mackie	3/6
<b>Plato</b>	Apologia Socratis	Adam	3/6
"	Crito	"	2/6
"	Euthyphro	"	2/6
"	Protagoras	J. & A. M. Adam	4/6
<b>Plutarch</b>	Demosthenes	Holden	4/6
"	Gracchi	"	6/-
"	Nicias	"	5/-
"	Sulla	"	6/-
"	Timoleon	"	6/-
<b>Sophocles</b>	Oedipus Tyrannus	Jebb	4/-
<b>Thucydides</b>	Book III	Spratt	5/-
"	Book VII	Holden	5/-
<b>Xenophon</b>	Agésilas	Hailstone	2/6
"	Anabasis Vol. I. Text	Pretor	3/-
"	" Vol. II. Notes	"	4/6
"	" I, II	"	4/-
"	" I, III, IV, V	"	2/- each
"	" II, VI, VII	"	2/6 each
"	Hellenics I, II	Edwards	3/6
"	Cyropaedeia I, II (2 vols.)	Holden	6/-
"	" III, IV, V	"	5/-
"	" VI, VII, VIII	"	5/-

*THE PITT PRESS SERIES.*

**2. LATIN.**

<i>Author</i>	<i>Work</i>	<i>Editor</i>	<i>Price</i>
<b>Caesar</b>	De Bello Gallico		
	Com. I, III, VI, VIII	Peskett	1/6 each
"	" II-III, and VII	"	2/- each
"	" I-III	"	3/-
"	" IV-V	"	1/6
"	De Bello Civili. Com. I	Peskett	3/-
"	" " Com. III	"	2/6
<b>Cicero</b>	Actio Prima in C. Verrem	Cowie	1/6
"	De Amicitia	Reid	3/6
"	De Senectute	"	3/6
"	De Officiis. Bk III	Holden	2/-
"	Pro Lege Manilia	Nicol	1/6
"	Div. in Q. Caec. et Actio Prima in C. Verrem	Heitland & Cowie	3/-
"	Ep. ad Atticum. Lib II	Pretor	3/-
"	Philippica Secunda	Peskett	3/6
"	Pro Archia Poeta	Reid	2/-
"	" Balbo	"	1/6
"	" Milone	"	2/6
"	" Murena	Heitland	3/-
"	" Plancio	Holden	4/6
"	" Sulla	Reid	3/6
"	Somnium Scipionis	Pearman	2/-
<b>Cornelius Nepos</b>	Four parts	Shuckburgh	1/6 each
<b>Horace</b>	Epistles. Bk I	"	2/6
"	Odes and Epodes	Gow	5/-
"	Odes. Books I, III	"	2/- each
"	" Book II, IV	"	1/6 each
"	Epodes	"	1/6
<b>Juvenal</b>	Satires	Duff	5/-
<b>Livy</b>	Books IV, VI, IX, XXVII	Stephenson	2/6 each
"	" V	Whibley	2/6
"	" XXI, XXII	Dimsdale	2/6 each
<b>Lucan</b>	Pharsalia. Bk I	Heitland & Haskins	1/6
"	De Bello Civili. Bk VII	Postgate	2/-
<b>Lucretius</b>	Book v	Duff	2/-
<b>Ovid</b>	Fasti. Book VI	Sidgwick	1/6
"	Metamorphoses, Bk I	Dowdall	1/6
<b>Plautus</b>	Epidicus	Gray	3/-
"	Stichus	Fennell	2/6
"	Trinummus	Gray	3/6
<b>Quintus Curtius</b>	Alexander in India	Heitland & Raven	3/6
<b>Tacitus</b>	Agricola and Germania	Stephenson	3/-
"	Hist. Bk I	Davies	2/6
<b>Terence</b>	Hautontimorumenos	Gray	3/-
<b>Vergil</b>	Aeneid I to XII	Sidgwick	1/6 each
"	Bucolics	"	1/6
"	Georgics I, II, and III, IV	"	2/- each
"	Complete Works, Vol. I, Text	"	3/6
"	" " Vol. II, Notes	"	4/6

### 3. FRENCH.

<i>Author</i>	<i>Work</i>	<i>Editor</i>	<i>Price</i>
About	Le Roi des Montagnes	Ropes	2/-
Biart	Quand j'étais petit, Pts I, II	Boiëlle	2/- each
Boileau	L'Art Poétique	Nichol Smith	2/6
Cornelle	La Suite du Menteur	Masson	2/-
"	Polyeucte	Braunholtz	2/-
De Bonnechose	Lazare Hoche	Colbeck	2/-
"	Bertrand du Guesclin	Leathes	2/-
"	" Part II ( <i>With Vocabulary</i> )	"	1/6
Delavigne	Louis XI	Eve	2/-
"	Les Enfants d'Edouard	"	2/-
De Lamartine	Jeanne d'Arc	Clapin & Ropes	1/6
De Vigny	La Canne de Jonc	Eve	1/6
Dumas	La Fortune de D'Artagnan ( <i>With Vocabulary</i> )	Ropes	2/-
Erckmann-Chatrian	La Guerre	Clapin	3/-
Guizot	Discours sur l'Histoire de la Révolution d'Angleterre	Eve	2/6
Mme de Staël	Le Directoire	Masson & Prothero	2/-
"	Dix Années d'Exil	"	2/-
Malot	Remi et ses Amis	Verrall	2/-
"	Remi en Angleterre	"	2/-
Merimée	Colomba	Ropes	2/-
Michelet	Louis XI & Charles the Bold	"	2/6
Molière	Le Bourgeois Gentilhomme	Clapin	1/6
"	L'École des Femmes	Saintsbury	2/6
"	Les Précieuses ridicules	Braunholtz	2/-
"	" ( <i>Abridged Edition</i> )	"	1/-
"	Le Misanthrope	"	2/6
"	L'Avare	"	2/6
Perrault	Fairy Tales	Rippmann	1/6
Piron	La Métromanie	Masson	2/-
Ponsard	Charlotte Corday	Ropes	2/-
Racine	Les Plaideurs	Braunholtz	2/-
"	" ( <i>Abridged Edition</i> )	"	1/-
"	Athalie	Eve	2/-
Saintine	Picciola	Ropes	2/-
Scribe & Legouvé	Bataille de Dames	Bull	2/-
Scribe	Le Verre d'Eau	Colbeck	2/-
Sédaine	Le Philosophe sans le savoir	Bull	2/-
Souvestre	Un Philosophe sous les Toits	Eve	2/-
"	Le Serf & Le Chevrier de Lorraine	Ropes	2/-
"	Le Serf ( <i>With Vocabulary</i> )	"	1/6
Thierry	Lettres sur l'histoire de France (XIII—XXIV)	Masson & Prothero	2/6
"	Récits des Temps Mérovin- giens, I—III	Masson & Ropes	3/-
Villemain	Lascaris ou les Grecs du xv <sup>e</sup> Siècle	Masson	2/-
Voltaire	Histoire du Siècle de Louis XIV, in three parts	Masson & Prothero	2/6 each
Xavier de Maistre	{ La Jeune Sibérienne. Le } { Lépreux de la Cité d'Aoste }	Masson	1/6

4. GERMAN.

<i>Author</i>	<i>Work</i>	<i>Editor</i>	<i>Price</i>
Andersen	Six Fairy Tales	Rippmann	2/6
	Ballads on German History	Wagner	2/-
Benedix	Dr Wespe	Breul	3/-
Freytag	Der Staat Friedrichs des Grossen	Wagner	2/-
	German Dactylic Poetry	"	3/-
Goethe	Knabenjahre (1749—1761)	Wagner & Cartmell	2/-
	Hermann und Dorothea	" "	3/6
"	Iphigenie	Breul	3/6
Grimm	Selected Tales	Rippmann	3/-
Gutzkow	Zopf und Schwert	Wolstenholme	3/6
Hackländer	Der geheime Agent	E. L. Milner Barry	3/-
Hauff	Das Bild des Kaisers	Breul	3/-
"	Das Wirthshaus im Spessart	Schlottmann & Cartmell	3/-
"	Die Karavane	Schlottmann	3/-
Immermann	Der Oberhof	Wagner	3/-
Klee	Die deutschen Heldensagen	Wolstenholme	3/-
Kohlrausch	Das Jahr 1813	"	2/-
Lessing	Minna von Barnhelm	Wolstenholme	3/-
Lessing & Gellert	Selected Fables	Breul	3/-
Mendelssohn	Selected Letters	Sime	3/-
Raumer	Der erste Kreuzzug	Wagner	2/-
Riehl	Culturgeschichtliche Novellen	Wolstenholme	3/-
"	Die Ganerben & Die Ge- rechtigkeit Gottes	"	3/-
Schiller	Wilhelm Tell	Breul	2/6
"	" ( <i>Abridged Edition</i> )	"	1/6
"	Geschichte des dreissigjäh- rigen Kriegs Book III.	"	3/-
"	Maria Stuart	"	3/6
"	Wallenstein I. (Lager and Piccolomini)	"	3/6
"	Wallenstein II. (Tod)	"	3/6
Uhland	Ernst, Herzog von Schwaben	Wolstenholme	3/6

5. ENGLISH.

<i>Author</i>	<i>Work</i>	<i>Editor</i>	<i>Price</i>
<b>Bacon</b>	History of the Reign of King Henry VII	Lumby	3/-
"	Essays	West	3/6 & 5/-
"	New Atlantis ( <i>In the Press</i> )	G. C. M. Smith	
<b>Cowley</b>	Essays	Lumby	4/-
<b>Earle</b>	Microcosmography	West	3/- & 4/-
<b>Gray</b>	Poems	Tovey	4/- & 5/-
<b>Lamb</b>	Tales from Shakespeare	Flather	1/6
<b>Macaulay</b>	Lord Clive	Innes	1/6
"	Warren Hastings	"	1/6
"	William Pitt and Earl of Chatham	"	2/6
"	Lays and other Poems	Flather	1/6
<b>Mayor</b>	A Sketch of Ancient Philosophy from Thales to Cicero		3/6
<b>More</b>	History of King Richard III	Lumby	3/6
"	Utopia	"	3/6
<b>Milton</b>	Arcades and Comus	Verity	3/-
"	Ode on the Nativity, L'Allegro, Il Penseroso & Lycidas	"	2/6
"	Samson Agonistes	"	2/6
"	Sonnets	"	1/6
"	Paradise Lost, six parts	"	2/- each
<b>Pope</b>	Essay on Criticism	West	2/-
<b>Scott</b>	Marmion	Masterman	2/6
"	Lady of the Lake	"	2/6
"	Lay of the last Minstrel	Flather	2/-
"	Legend of Montrose	Simpson	2/6
"	Old Mortality	Nicklin	2/6
<b>Shakespeare</b>	A Midsummer-Night's Dream	Verity	1/6
"	Twelfth Night	"	1/6
"	Julius Caesar	"	1/6
"	The Tempest	"	1/6
"	King Lear	"	1/6
"	Merchant of Venice	"	1/6
"	King Richard II	"	1/6
"	As you Like it	"	1/6
<b>Shakespeare &amp; Fletcher</b>	Two Noble Kinsmen	Skeat	3/6
<b>Sidney</b>	An Apologie for Poetrie	Shuckburgh	3/-
<b>Wallace</b>	Outlines of the Philosophy of Aristotle		4/6
<b>West</b>	Elements of English Grammar		2/6
"	English Grammar for Beginners		1/-
<b>Carlos</b>	Short History of British India		1/-
<b>Mill</b>	Elementary Commercial Geography		1/6
<b>Bartholomew</b>	Atlas of Commercial Geography		3/-
<b>Robinson</b>	Church Catechism Explained		2/-

# 6. EDUCATIONAL SCIENCE.

<i>Author</i>	<i>Work</i>	<i>Editor</i>	<i>Price</i>
Colbeck	Lectures on the Teaching of Modern Languages		2/-
Comenius	Life and Educational Works	Laurie	3/6
	Three Lectures on the Practice of Education		
Eve	I. On Marking	} 1 Vol.	2/-
Sidgwick	II. On Stimulus		
Abbott	III. On the teaching of Latin Verse Composition		
Farrar	General Aims of the Teacher	} 1 Vol.	1/6
Poole	Form Management		
Locke	Thoughts on Education	Quick	3/6
Milton	Tractate on Education	Browning	2/-
Sidgwick	On Stimulus		1/
Thring	Theory and Practice of Teaching		4/6

# 7. MATHEMATICS.

Ball	Elementary Algebra		4/6
Euclid	Books I—VI, XI, XII	Taylor	5/-
"	Books I—VI	"	4/-
"	Books I—IV	"	3/-
"	Also separately		
"	Books I, & II; III, & IV; V, & VI; XI, & XII	1/6 each	
"	Solutions to Exercises in Taylor's Euclid	W. W. Taylor	10/6
"	And separately		
"	Solutions to Bks I—IV	"	6/-
"	Solutions to Books VI, XI	"	6/-
Hobson & Jessop	Elementary Plane Trigonometry		4/6
Loney	Elements of Statics and Dynamics		7/6
"	Part I. Elements of Statics		4/6
"	Part II. Elements of Dynamics		3/6
"	Solutions of Examples, Statics and Dynamics		7/6
"	Mechanics and Hydrostatics		4/6
Smith, C.	Arithmetic for Schools, with or without answers		3/6
"	Part I. Chapters I—VIII. Elementary, with or without answers		2/-
"	Part II. Chapters IX—XX, with or without answers		2/-
Hale, G.	Key to Smith's Arithmetic		7/6

LONDON: C. J. CLAY AND SONS,  
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,  
AVE MARIA LANE.  
GLASGOW: 50, WELLINGTON STREET.

# The Cambridge Bible for Schools and Colleges.

GENERAL EDITORS:

J. J. S. PEROWNE, D.D., BISHOP OF WORCESTER,

A. F. KIRKPATRICK, D.D., REGIUS PROFESSOR OF HEBREW.

Extra Fcap. 8vo. cloth, with Maps when required.

**Book of Joshua.** Rev. G. F. MACLEAR, D.D. 2s. 6d.

**Book of Judges.** Rev. J. J. LIAS, M.A. 3s. 6d.

**I and II Samuel.** Prof. KIRKPATRICK, D.D. 3s. 6d. each.

**I and II Kings.** Prof. LUMBY, D.D. 5s., separately 3s. 6d. each.

**I and II Chronicles.** Rev. W. E. BARNES, D.D. 4s.

**Books of Ezra & Nehemiah.** Prof. RYLE, D.D. 4s. 6d.

**Book of Job.** Prof. DAVIDSON, D.D. 5s.

**Psalms. Book I.** Prof. KIRKPATRICK, D.D. 3s. 6d.

**Psalms. Books II and III.** Prof. KIRKPATRICK, D.D. 3s. 6d.

**Book of Proverbs.** Archdeacon PEROWNE. 3s.

**Book of Ecclesiastes.** Very Rev. E. H. PLUMPTRE, D.D. 5s.

**Song of Songs.** Rev. ANDREW HARPER, B.D. [*In the Press.*]

**Book of Isaiah. Chaps. I.—XXXIX.** Rev. J. SKINNER, D.D. 4s.

— **Chaps. XL.—LXVI.** Rev. J. SKINNER, D.D. 4s.

**Book of Jeremiah.** Rev. A. W. STREANE, D.D. 4s. 6d.

**Book of Ezekiel.** Prof. DAVIDSON, D.D. 5s.

**Book of Daniel.** Rev. S. R. DRIVER, D.D. [*In the Press.*]

**Book of Hosea.** Rev. T. K. CHEYNE, M.A., D.D. 3s.

**Books of Joel and Amos.** Rev. S. R. DRIVER, D.D. 3s. 6d.

**Books of Obadiah and Jonah.** Arch. PEROWNE. 2s. 6d.

**Book of Micah.** Rev. T. K. CHEYNE, M.A., D.D. 1s. 6d.

**Nahum, Habakkuk & Zephaniah.** Prof. DAVIDSON, D.D. 3s.

**Books of Haggai, Zechariah & Malachi.** Arch. PEROWNE. 3s. 6d.

**Book of Malachi.** Archdeacon PEROWNE. 1s.

**I Maccabees.** Rev. W. FAIRWEATHER and Rev. J. S. BLACK. 3s. 6d.

**Gospel according to St Matthew.** Rev. A. CARR, M.A. 2s. 6d.

**Gospel according to St Mark.** Rev. G. F. MACLEAR, D.D. 2s. 6d.

**Gospel acc. to St Luke.** Very Rev. F. W. FARRAR, D.D. 4s. 6d.

**Gospel according to St John.** Rev. A. PLUMMER, D.D. 4s. 6d.

**Acts of the Apostles.** Prof. LUMBY, D.D. 4s. 6d.

**Epistle to the Romans.** Rev. H. C. G. MOULE, D.D. 3s. 6d.

**First and Second Corinthians.** Rev. J. J. LIAS, M.A. 2s. each.

**Epistle to the Galatians.** Rev. E. H. PEROWNE, D.D. 1s. 6d.

**Epistle to the Ephesians.** Rev. H. C. G. MOULE, D.D. 2s. 6d.

**Epistle to the Philippians.** Rev. H. C. G. MOULE, D.D. 2s. 6d.

**Colossians and Philemon.** Rev. H. C. G. MOULE, D.D. 2s.

**Epistles to the Thessalonians.** Rev. G. G. FINDLAY, B.A. 2s.

**Epistles to Timothy & Titus.** Rev. A. E. HUMPHREYS, M.A. 3s.

**Epistle to the Hebrews.** Very Rev. F. W. FARRAR, D.D. 3s. 6d.

**Epistle of St James.** Very Rev. E. H. PLUMPTRE, D.D. 1s. 6d.

**St Peter and St Jude.** Very Rev. E. H. PLUMPTRE, D.D. 2s. 6d.

**Epistles of St John.** Rev. A. PLUMMER, D.D. 3s. 6d.

**Book of Revelation.** Rev. W. H. SIMCOX, M.A. 3s.

*Other Volumes Preparing.*

LONDON: C. J. CLAY AND SONS,  
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,  
AVE MARIA LANE.

# The Smaller Cambridge Bible for Schools.

---

*Now Ready. With Maps. Price 1s. each volume.*

- Book of Joshua.** Rev. J. S. BLACK, LL.D.  
**Book of Judges.** Rev. J. S. BLACK, LL.D.  
**First Book of Samuel.** Prof. KIRKPATRICK, D.D.  
**Second Book of Samuel.** Prof. KIRKPATRICK, D.D.  
**First Book of Kings.** Prof. LUMBY, D.D.  
**Second Book of Kings.** Prof. LUMBY, D.D.  
**Ezra & Nehemiah.** Prof. RYLE, D.D.  
**Gospel according to St Matthew.** Rev. A. CARR, M.A.  
**Gospel according to St Mark.** Rev. G. F. MACLEAR, D.D.  
**Gospel according to St Luke.** Very Rev. F. W. FARRAR, D.D.  
**Gospel according to St John.** Rev. A. PLUMMER, D.D.  
**Acts of the Apostles.** Prof. LUMBY, D.D.
- 

## The Cambridge Greek Testament for Schools and Colleges

GENERAL EDITOR: J. J. S. PEROWNE, D.D.

---

- Gospel according to St Matthew.** Rev. A. CARR, M.A.  
With 4 Maps. 4s. 6d.  
**Gospel according to St Mark.** Rev. G. F. MACLEAR, D.D.  
With 3 Maps. 4s. 6d.  
**Gospel according to St Luke.** Very Rev. F. W. FARRAR.  
With 4 Maps. 6s.  
**Gospel according to St John.** Rev. A. PLUMMER, D.D.  
With 4 Maps. 6s.  
**Acts of the Apostles.** Prof. LUMBY, D.D. 4 Maps. 6s.  
**First Epistle to the Corinthians.** Rev. J. J. LIAS, M.A. 3s.  
**Second Epistle to the Corinthians.** Rev. J. J. LIAS, M.A. 3s.  
**Epistle to the Hebrews.** Very Rev. F. W. FARRAR, D.D. 3s. 6d.  
**Epistles of St John.** Rev. A. PLUMMER, D.D. 4s.

GENERAL EDITOR: J. ARMITAGE ROBINSON, D.D.

- Epistle to the Philippians.** Rev. H. C. G. MOULE, D.D. 2s. 6d.  
**Epistle of St James.** Rev. A. CARR, M.A. 2s. 6d.  
**Pastoral Epistles.** Rev. J. H. BERNARD, D.D. 3s. 6d.  
**Book of Revelation.** Rev. W. H. SIMCOX, M.A. 5s.
- 

London: C. J. CLAY AND SONS,  
CAMBRIDGE WAREHOUSE, AVE MARIA LANE.

Glasgow: 50, WELLINGTON STREET.

Leipzig: F. A. BROCKHAUS.

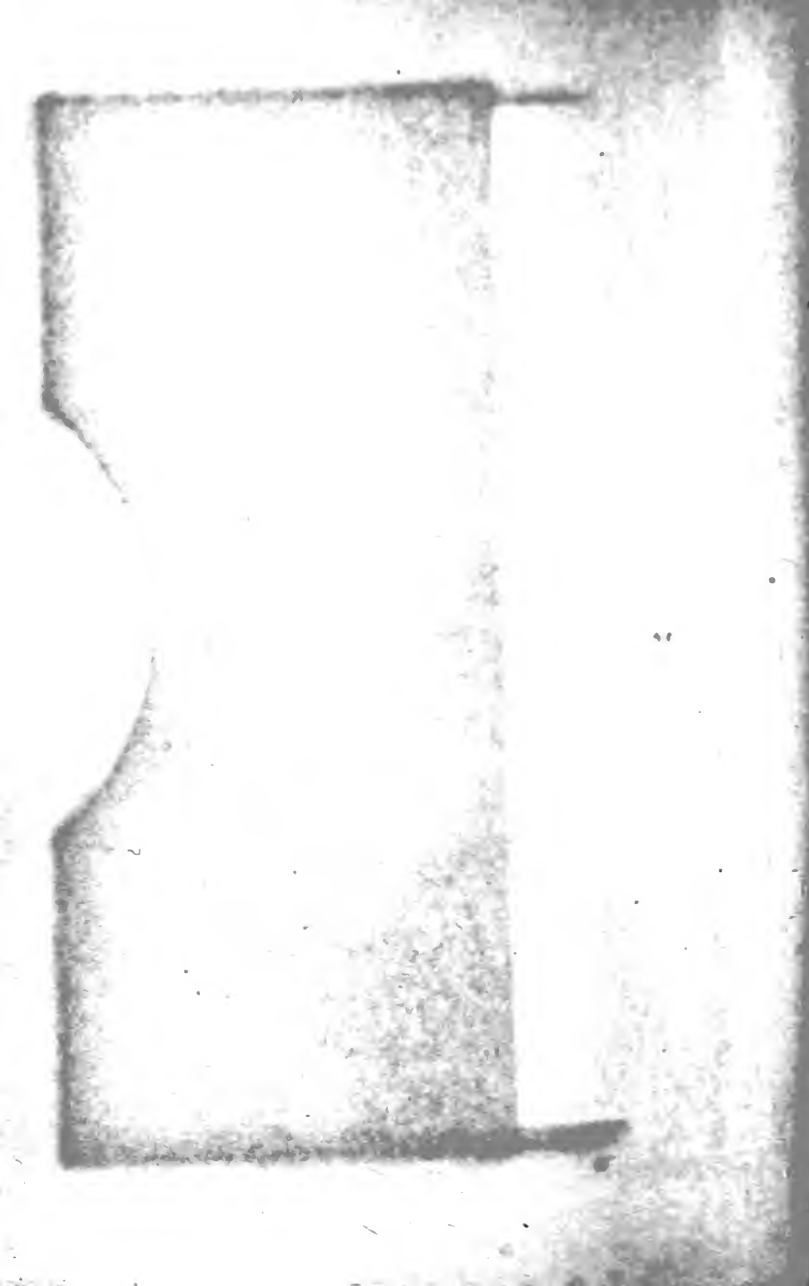
New York: THE MACMILLAN COMPANY.

---

CAMBRIDGE: PRINTED BY J. & C. F. CLAY, AT THE UNIVERSITY PRESS.







181893

Terence. Heautontimoroumenos  
Haution timoroumenos; ed. by Gray.

LL  
T316hG

# University of Toronto Library

**DO NOT  
REMOVE  
THE  
CARD  
FROM  
THIS  
POCKET**

Acme Library Card Pocket  
LOWE-MARTIN CO. LIMITED

UTL AT DOWNSVIEW



D RANGE BAY SHLF POS ITEM C  
39 16 16 03 10 004 6